



Brand naming sponsor: impacts in festivalgoers' purchase intentions

by

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Biographical Note

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In the same year, she also started a Masters in Marketing in the School of Economics and Management (FEP), University of Porto, which includes this Master Dissertation.

In 2014 she joined Digital Wine Communications Conference's team, as an Event Organizer.

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Abstract

Purpose – The purpose of the research is to understand the impact of giving a brand's name to a Music Festival in Portugal. It intends to answer the question: how are festivalgoers' purchase intentions influenced by naming sponsors, and do festivalgoers buy products or services of the naming brands because they sponsored the event? The research will analyze the drivers of purchase intentions, in sponsored Music Festivals' framework: brand experience, brand attitude, event-sponsor fit and brand image transfer.

Research design/ Methodology – Data was collected using an online survey addressed to Portuguese people that attended, at least, one of the studied Music Festivals (Meo Sudoeste, Optimus Primavera Sound, Super Bock Super Rock, Optimus Alive and Vodafone Paredes de Coura). The survey was sent by email for all the universities around the country, and by Facebook messages (using a convenience sample and snowball technique), with a link to the designated platform. The survey uses 7 point Likert scales; Hypotheses were tested using the Structural Equation Model (SEM) and Linear Regression Model.

Findings – There is a positive direct impact of Brand Experience on Brand Attitude and this later construct has a positive direct impact on Purchase Intentions. Event-Sponsor Fit has a positive direct impact on Brand Image Transfer, which in its turn has a positive direct impact on Purchase Intentions.

Research contribution – Although the relation between Event-Sponsor Fit, Brand Image Transfer, Brand Attitude, Brand Experience and Purchase Intentions was already proved by literature, the presented model is new, allowing a new approach. This research is targeted to a specific type of event, Music Festivals in Portugal, which brings another perspective for research, since the majority of the studies in Event Marketing scope are related with sport events.

Keywords

Music Festivals in Portugal • Sponsorship • Brand Experience • Brand Attitude • Event-sponsor Fit • Brand Image Transfer • Purchase Intentions

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List of Abbreviations

AMOS - Analysis of Moment Structure

ANOVA – Analysis of Variance

AVE – Average Variance Extracted

BA – Brand Attitude

BE – Brand Experience

BIT – Brand Image Transfer

CFA - Confirmatory Factor Analysis

CFI – Comparative Fit Index

CR – Composite Reliability

DF - Degree of Freedom

EFA - Exploratory Factor Analysis

ESF – Event-Sponsor Fit

KMO - Kaiser-Meyer-Olkin

MLE - Maximum Likelihood Method

NFI - Normed Fit Index

PCA – Principal Component Analysis

PI – Purchase Intentions

RMSEA - Root Mean Square Error of Approximation

SBSR - Super Bock Super Rock

SEM - Structural Equation Model

SPSS - Statistical Package for the Social Science

TLI - Tucker-Lewis Index

X² – Chi-square

Introduction

At a time when society has placed a high value on “living in the moment”, experiential marketing and events are on the rise, with a heavy emphasis on context. Events are now more frequent than ever, boasting of a wide range of options. Consequently, the value proposition is increasing at a dramatic rate as the industry perpetually changes, evolves, innovates and grows.

Music is also going through this transformation, as people prefer to use all of their senses - feeling the vibrations, smelling the air, touching the grass. A CD, mp3, etc cannot capture the feeling and excitement of a live concert (Oakes, 2003): “a festival implies that visitors are likely to be seeking cultural enrichment, education, novelty, and socialization” (Crompton & McKay, 1997, p. 429) (Crompton & McKay, 1997, p. 429). Therefore, Music Festivals are increasing in number, diversity and popularity in Portugal (Couto, 2011), which justifies the importance of this study. There needs to be a more comprehensive and broader understanding of Music Festivals as a whole, as well as knowing how to effectively manage this type of business (Leenders, 2010), when considering the increase in competition. And despite the existing research, the field is still sparse, leaving a vast amount of unanswered questions that requires closer investigation (Close et al., 2006; Couto, 2011; Novais & Arcodia, 2013; Rowley & Williams, 2008; Smith, 2004; Speed & Thompson, 2000; Zarantonello & Schmitt, 2013).

The purpose of this study is to understand the impact of giving a brand’s name to a Music Festival in Portugal; that is, how festivalgoers’¹ purchase intentions are influenced by naming sponsors: do festivalgoers buy products or services of the naming brands because they sponsored the event? Does the experience with the brand at the event, and therefore the attitude toward the brand affects its image, arouse a desire to buy products or services from the naming brand? How does the fit between the event and the sponsoring brand, contribute to the brand image transfer from the event to the sponsoring brand, leading to an increasing (or decreasing) of festivalgoers’ purchase intentions from the naming brand who sponsored the event?

¹ A festivalgoer is a person who attends a Festival
(<http://www.merriamwebster.com/dictionary/festivalgoer>), accessed on 18/09/2014

To better understand this impact, it is important to understand the relationship between several core concepts (the antecedent variables of the chosen model). How brand experience and brand attitude effect festivalgoers' purchase intentions from the naming sponsors of Music Festivals in Portugal? Additionally, it is important to understand how Event-Sponsor Fit impacts brand image transfer, causing a change in the festivalgoers' purchase intentions. All these concepts are related; therefore, it is important to analyze them in a broader perspective.

This study intends to be a valuable asset for Music Festival organizers' and for sponsoring brands that invest large amounts of money in these events - helping them to . effectively manage their brand and their budget. Furthermore, this study will analyze how the sponsorship of Music Festivals in Portugal impacts the future festivalgoers' purchase intentions from the businesses that associate their brand to the events. Suggestions will also be provided as to how one might increase the loyalty and interaction between the brand and festivalgoers, in order for them to attend the events more frequently, enjoy the experience, repeat it and recommended it to others. These suggestions were collected from the surveys filled out by festivalgoers. Regarding the academic research, this study will also be a valuable contribution, in spite of all the existing research, because it studies the forementioned variables in a unique and original way: although the relationship between the variables is scientifically proved, the models were built by choosing important variables as antecedents of purchase intentions, under the framework of event marketing and sponsorship: more specifically, Music Festivals in Portugal that have a naming sponsor.

As previous mentioned, the proposed hypothesis of investigation and model are set in the specific context of sponsored Music Festivals in Portugal. Therefore, online surveys were being distributed to collect primary quantitative data. The target is every Portuguese person that attended, at least, one of the studied Music Festivals (Meo Sudoeste, Optimus Primavera Sound, Super Bock Super Rock, Optimus Alive and Vodafone Paredes de Coura) in 2013. To build the survey, existing literature was reviewed and scales from key authors were used. These scales were documented and previously tested in other studies. After translating and adopting the scales, the survey was exhaustively analyzed by an academic expert. Thirty people who had already gone to Music Festivals participated in the pre-test.

After the pre-test, proposed changes were taken into account and several were implemented. The survey was sent by email to some Portuguese universities (all of them were contacted, but only a few were available to help), spread via Facebook direct message, posted in my activity feed on Facebook (that was after shared by several people), and posted in several Facebook groups created by festivalgoers. The survey was then recreated in Qualtrics platform, and respondents could participate by clicking on a link². A convenience sample and snowball technique were used.

This method of study is user friendly, easy and quick. Using one click answers in a closed system, it prevents missed questions which create biased data. The data analysis was made using a structural equation model (SEM).

This study begins with an introduction, and it is followed by the literature review of the key concepts for this research, in order to explain how they relate to each other and to the studied object. In this chapter, the investigation hypotheses will be formulated and the conceptual model will be presented.

The methodology is presented in chapter three, and the results will be presented in chapter four, followed by the discussion of results. The conclusions of the study, implications for management and recommendations for future research are then presented. Finally last sections present references and appendix.

² https://qtrial2014.az1.qualtrics.com/SE/?SID=SV_81Eq5ypXnd5Cg0R

Part I. Theoretical Framework

1. Setting a framework: the sponsorship of Music Festivals

Nowadays, there are several countries, cities and regions with their own Music Festival (Leenders, 2010). These events are important to build strong ties with community, sponsors and its attendees, as they not only provide opportunities for emotional involvement - created by the rich cultural and social environment (Rowley & Williams, 2008), as well as businesses, because of the interaction between festivalgoers and brands (Gursoy et al., 2004).

This chapter's goal is to set up a framework to better understand the purposed theme. Some concepts, such as event marketing, music festivals, sponsorship and branding, will be explored in the literature review. Additionally, important information about the targeted music festivals will be provided, in order to have a broader understanding of their similarities and differences.

1.1. Event Marketing

Event Marketing is a complex concept. Hence, to better understand it, we must deconstruct it. First, it is important to define Marketing. (Kotler & Keller, 2011, p. 5) define it as “meeting needs profitably”, which means identifying human and social needs and satisfying them, in a profitable way. American Marketing Association, in its own right, defines Marketing as “the activity, set of institutions, and processes for creating, communicating, delivering, and exchanging offerings that have value for customers, clients, partners, and society at large” (Kotler & Keller, 2011, p. 5). According to the same authors, events are one of the main types of entities that can be marketed. Events can be thus be defined as: happenings to deliver a message to a targeted audience, as well as a way of strengthening ties between the sponsor and the public when the event is successfully managed. Gupta (2003) contends that events can be categorized in many ways. When considering the public and sponsor's goals, events can be direct (when participants have a direct interaction with the objectives, e.g. trade fairs, conferences, exhibitions) or indirect (where participants don't necessarily form the target, but their

presence contributes to increase the audience, reaching the true targets; these events contribute to form brand image). On the other hand, events can also be categorized as corporate events (sales conferences and roadshows), public relations events (product launches and press conferences), entertainment events (sports, concerts, dance and theatre) and exhibitions.

Events allow for efficient communication to the targeted audience, in a close and intimate way, that can, as a whole, create a great level of involvement through specific promotional activities designed to provide experiences between participants and brands (Close et al., 2006). Events also reach several areas, such as advertising, sales promotion and direct marketing (Zan, 2006); and, simultaneously, reinforce the specified product or service, by creating an image through the associations around the event (Gupta, 2003). This atmosphere creates an opportunity to place sponsors and prospective costumers in contact for several hours (days), which will help to facilitate greater interaction between the participant of the event (with all the emotions, feelings and excitement caused by the experiences during the event), and sponsor's name, products or services (Gupta, 2003).

A fantastic advantage of events, as a tool for communication, is that they are attended intentionally for leisure and pleasure, which makes festivalgoers open to receiving information, sensations or happenings that take place during the event. Hence, consumers decide under what specific conditions this interaction will take place (when, how, and whether); whereby allowing a brand's message to be better received (Close et al., 2006; Zan, 2006). We can therefore conclude that events (mainly cultural) have the potential to emotionally involve participants (Vila-López & Rodríguez-Molina, 2013). Kao, Huang, & Yang (2007, p. 84) define an emotional experience of the event "as consumer subjective positive feelings aroused by external stimuli, such as pleasure and arousal."

After understanding these two concepts, it is now possible to take a closer look at event marketing. It is described as "the practice of promoting the interests of an organization and its brands by associating the organization with a specific activity" (Close, Finney, Lacey, & Sneath, 2006; Shimp., 1993, p. 8). This activity can be owned by the company, or not, which means that "event marketing includes but is not limited to event

sponsorship” (Zarantonello & Schmitt, 2013, p. 257). Unlike sponsorship³, event marketing associates entities with the event, without necessarily paying a sponsorship fee (Close et al., 2006).

Over time, event marketing has taken on an important role in integrated marketing communications strategy (Close et al., 2006). Beyond its increasing importance in marketing mix, it’s become an essential tool for managers focused on experiential marketing⁴ (Close et al., 2006).

This form of communication has become increasingly popular because it effectively creates brand awareness, knowledge, preference and is a vehicle to increase sales (Close et al., 2006; Gupta, 2003; Kotler & Keller, 2011). Although the reach of these concepts is possible, mainly through consumer interaction (Close et al., 2006), they depend on the quality and characteristics of the product/ service, as well as the success of the event (Kotler & Keller, 2011).

Generally, event marketing helps companies to achieve four objectives: corporate objectives (public awareness and perception, community involvement, client entertainment, and others), marketing objectives (brand positioning, increasing sales, business relation, and others), media objectives (generate visibility and publicity, and others), and personal objectives (management interest) (Gupta, 2003; Pope, 1998).

The literature suggests that events should have the three “E’s” of event marketing: (1) Entertainment⁵ - events should offer different, original and unique experiences in order to attract people, otherwise, they can comfortably stay at home garnering similar insights; (2) Excitement – the value proposition must have something that triggers excitement, a “wow” moment, which creates a memorable experience; (3) Enterprise – the willingness of organizers to sail through undiscovered seas, i.e., to enthusiastically try the unknown,

³ Explained in section 2.1.3.

⁴ Experiential Marketing is the concept used to describe how consumers are living the event, that is, how they feel, think and act regarding an event. That’s about all the experience that an event as a whole provides and how consumers live it. Going to a winery tasting wine, going to a zoo or a thematic park are examples of experiential marketing (T. H. Lee & Chang, 2012).

⁵ Entertainment marketing is considered by Hackley & Tiwsakul (2006) as a relation between brand and consumers, giving the participants an embedded experience in that atmosphere, providing a big connection between the participant and the event/sponsorship, which would more likely create a stronger brand equity (Zarantonello & Schmitt, 2013).

take risks and have initiative (Hoyle, 2002). According to Zarantonello & Schmitt (2013, p.273), “in order to be effective, events should meet several criteria: (1) They have to be rich in sensorial stimulation by targeting consumers’ hearing, sight, touch, smell and taste – depending on the brand’s product category, and event type, it may be easier to stimulate certain senses rather than others, but the goal should be to stimulate all of them; (2) They must be able to trigger positive emotions in consumers, such as joy, happiness or contentment (Richins, 1997); (3) They have to stimulate consumers’ intellect – for example, by making consumers think in new and different ways about an issue or a topic; (4) They have to allow consumers to act, and interact, with other people (i.e. other consumers or company representatives), and to have bodily experiences – for example, through the help of new technologies. In summary, the more an event is capable of generating strong and intense brand experiences, the higher the effect on brand equity will be.”

In conclusion, it is important to mention that in order for an event to succeed, the organization and preparation must be meticulous, so “consumers may view the sponsor’s message as part of the event rather than as a marketing-oriented communication” (Close *et al.*, 2006, p. 422).

1.2. Music Festivals

Events, specifically music festivals and special events, are a growing industry in number, diversity and popularity (Crompton & McKay, 1997). A music festival is an event related to music, where several people meet - generally in outdoor spaces - to see, listen, and enjoy live concerts of several artists/performers. Beyond concerts, music festivals typically feature other attractions and activities (e.g., games, social activities, thematic tents, food, sponsor’s spots, etc.) (Leenders, 2010). These events are periodical, which means that brand image is enriched over time as well as the opportunity to purchase sponsor’s products/services (Lacey, Sneath, Finney, & Close, 2007).

Nowadays, Music Festivals are much more evolved and sophisticated than before. The value proposition is getting better; the offers are surprisingly different; and the industry is continuously changing and growing, especially in regards to involving consumers in a

way that they feel and act like active participants (Whelan & Wohlfeil, 2006). Emotions, mainly happiness and excitement, are crucial for creating loyal audiences in these events as well as brand reputation (Leenders, 2010).

There are several reasons for attending music festivals. According to the research collected by Crompton & McKay (1997) there are four motives behind one's attendance of a music festival: (1) cultural exploration, shown as a will to experience different cultural activities and increase one's knowledge in areas different than usual; (2) novelty/regression, is a desire to be thrilled, to live different experiences, adventures, and have some teenage experiences. (3) recover equilibrium, the need to rest and escape from the tension and responsibilities of day-to-day life; (4) external interaction/socialization, a desire to meet different people outside of one's friend circle; (5) known-group socialization, a earning to spend quality time with friends; and (6) family togetherness, the willingness to enhance family relationships. These events get into participant's lives, and provide opportunities for social contact, experiences in music and arts, and allows a broader interaction with sponsoring brands (Rowley & Williams, 2008; Zarantonello & Schmitt, 2013). Therefore, sponsorship is an important revenue for music festivals, as it combines the image of the event with the sponsoring brand, giving sponsors a "great number of brand-building objectives" (Rowley & Williams, 2008).

1.3. Sponsorship

For many years, sponsorship was about reaching the largest number of people as possible, while increasing brand awareness. Now sponsors care more about the image and perceptions transmitted by their brands (Gwinner, Larson, & Swanson, 2009; Javalgi, Traylor, Gross, & Lampman, 1994).

Sponsorship is an important revenue for events who provide a positive impact to the sponsoring company (Javalgi et al., 1994). Sponsorships represent a commercial relationship where a company (sponsor) provides resources to an event (sponsored) – the event doesn't have to be related with company's core business (Zan, 2006). Through sponsorship, it is possible to reach the targeted audience (Bennett, 1999), and boost a

consumer's longterm memory of brands associated to the event, both at recall and recognition (Herrmann *et al.*, 2011).

The literature defines sponsorship as “the provision of resources (e.g., money, people, equipment) by an organization directly to an event, cause or activity in exchange for a direct association (link) to the event, cause or activity. The providing organization can then engage in sponsorship-linked marketing to achieve either their corporate, marketing or media objectives” (Lee, Sandler, & Shani, 1997, p. 162). It is essential to take into consideration two important points regarding a company's sponsorship. First, sponsoring, simply for the act of doing it, won't necessarily guarantee results; and worse, the brand could be seen in a negative light, offering little to no positive outcome (Freire, 2013; Gupta, 2003). Second, it is necessary to reinforce the importance of this bilateral relationship that is win-win, where the sponsor wants to have a profitable investment (with rights, benefits, visibility, rise of awareness, etc.), and the sponsored event wants to receive the investment made by the sponsor, which represents an important revenue source (Cornwell & Maignan, 1998; Gupta, 2003; Zan, 2006).

Sponsorship has two main goals: improving brand awareness and creating a strong, positive and consolidated brand image of the product or company (Gwinner, 1997; Pelsmacker, Geuens, & Van Den Bergh, 2007). These goals are vital to develop brand knowledge, which enhances brand equity (Keller, 1993). Simultaneously, sponsorship is influenced by two kinds of factors: external to the consumer and intrinsic of sponsored activity (Gwinner, 1997) and internal of consumer, like the knowledge of the brands related with sponsorship (Keller, 1993). Depending on several factors, sponsorship, between others, has the potential to build/ enhance a brand's identity, increase sales (by increasing brand visibility), strengthen recall and recognition of the brand and its products (by raising the targeted audience's awareness of the sponsoring brand), and reinforce the brand image (Zan, 2006).

According to (Rowley & Williams, 2008), there are some aspects of a sponsorship that may impact awareness, attitude and use of the brand, including: the brand equity of the sponsoring brand; the presence of the sponsor's brand name in a festival's name (por example, the festival Super Bock Super Rock, being Super Bock the main sponsor);

selling a brand's products during the event; and the corporate relationship between the sponsoring brand and the event.

Sponsorship effectiveness is based on the exposure of the sponsoring brand in the media, which creates longterm brand familiarity and preference.. (Pelsmacker et al., 2007, p. 322; Speed & Thompson, 2000). Furthermore, the same authors argued that experiencing the event (event-based), and the fact of the festival's name represents the sponsoring brand (semantic-related), are crucial for an event's long-term exposure and recall. The memory of festivalgoers in a sponsoring event is strongly stimulated which leads to an increase in brand awareness. This reason, and the fact that there is a transfer of values and culture to the sponsoring brand (since its identity is linked to the identity of the event), justifies the increasing use of this communication strategy (Zan, 2006). As Freire (2013) stated, "when a brand is no longer simply the image of a company and provides experiences and emotions to consumers, they start to notice it in a different way and store it in memory". As the event and sponsoring brand are strongly associated during this experience, both parties must methodically plan every detail involved in the sponsorship (concept, image, identity, culture, values and positioning of the sponsoring brand), in order to avoid misunderstandings and incorrect associations between them. In the same way that a successful event is great for a brand, a bad event transmits a poor message of the sponsoring brand. Hence, they must be aligned (Zan, 2006). However, Gwinner (1997) and Zan (2006) suggests a need for a balanced number of sponsors for an event. If there are too many sponsors, the brand may be negatively impacted. Festivalgoers will not remember the sponsors, and the messages will not transfer at the recall and recognition level. Additionally, the link between the event and the sponsoring brands will be lost. Several sponsors can provide several different images and become vague and difficult to interpret, hampering the image associations of the event and their consequent transfer of image. Inevitably, festivalgoers will remember only one or two, even if the event is highly successful.

Hackley & Tiwsakul (2006, p. 65) suggested that "brand exposure in popular entertainment confers 'coolness' on the brand" and "enhances the realism of the entertainment setting". As stated previously, it has been proven that the sponsorship of music festivals has a positive impact on brand recall, awareness and attitude towards the brand.

Sponsorship in music festivals is often seen as a way of making festivals possible or viable. . But it can also be seen negatively if, for instance, a festival had never been sponsored in the past. In this case, it looks as if the festival was “sold”; whereby, changing the concept and commercializing the event (Gwinner, 1997). Sponsors, therefore, grab every opportunity to get extra advertising and give money, and other kinds of sponsorships to these events – whereby allowing them to exist (Gwinner, 1997; Luciani, 2008). In this way, “the sponsoring brand is seen as providing a service to the attendee and a level of goodwill is generated by the firm” (Gwinner, 1997, p. 151). Thus, the sponsoring brand should appear as a “benefactor”, raising positive feelings in consumers, and making them want to retribute, by purchasing their products or services (Gwinner, 1997).

1.3.1. Branding – Naming Sponsor

American Marketing Association (n.d.) defines brand as a "name, term, design, symbol, or any other feature that identifies one seller's good or service as distinct from those of other sellers”.

A brand carries several associations in people’s minds that build a particular image for each person. A considerable challenge to a company is to build strong, favorable and unique associations with their brands (Kotler & Keller, 2011; Keller, 1993). The stronger the associations are , the higher the probability of consolidating a brand’s image, and increasing brand awareness, in a consumer’s mind..

Brand knowledge is gained through consumer awareness of the brand and the images⁶ associated with that awareness (relationships and features of the already mentioned brand associations) (Keller, 1993; Zarantonello & Schmitt, 2013). Brand name awareness is related with the ability to easily remember a brand’s name, under any circumstances. In other words, how easy does a brand’s name pop-up in consumer’s mind (Keller, 1993). This concept is composed by brand recall and brand recognition. On one hand, brand recall is the capacity to recover a brand’s name, given a certain product category, that is

⁶ Brand Image is explained in section 2.4.

“brand recall requires that consumers correctly generate the brand from memory” (Keller, 1993, p. 3). On the other hand, brand recognition implies a previous contact with the brand; meaning, when people face some element of that brand, they will recognize it and distinguish it from other brands (Keller, 1993). The best way to increase brand awareness is to reach the largest number of consumers as possible through sponsorship (Aaker, 1991; Gwinner, 1997) .

It is easy to understand why brands with higher prominence have more influence on consumer opinions (for better or worse) (Novais & Arcodia, 2013). Consequently, these sponsorships have the power to trigger consumer attitudes and purchase intentions towards the sponsoring brand (Speed & Thompson, 2000). Equally true, their capacity to recall the title (or naming) sponsorship increases exponentially (Gwinner *et al.*, 2009), as it is the most “spoken” brand (incorporating the name of the event), as well as the most visible both for event participants and non-participants alike. Therefore, it is crucial to relate a brand with specific events, given the intrinsic connotations and associations incorporated in a brand.

There are three main factors that determine a sponsorship’s response: (1) event factors; (2) sponsorship factors; and (3) sponsor factors (Speed & Thompson, 2000). Personal liking of the event (how much people like the event and how appealing and stimulating the event is) and perceived status of the sponsored event (what is the impact of the event in the community, if it is internationally known, etc.) comprise event factors. The second factor is independent from one’s personal liking of an event, meaning that it is not a subjective concept dependent on the judgments and experiences of each individual. An event with higher status is a great promotional tool for sponsors to attract an audience with esteem (Stipp & Schiavone, 1996). When Speed & Thompson (2000) mentioned sponsorship factors, they analyzed event-sponsor fit⁷. Specific to sponsor factors, they studied attitude toward sponsors, sincerity of the sponsor and ubiquity of the sponsor. Attitude toward sponsors⁸ is measured by the consumers’ positive images and associations. If consumers have a positive attitude regarding a sponsor, there is a better probability of having a consumer respond positively toward their sponsorship. Sincerity

⁷ Event-Sponsor Fit is explained in section 2.3.

⁸ Attitude toward sponsors is explained in section 2.2.

of the sponsor looks at a consumer's perception of a sponsor's sincerity. For instance, if consumers understand that sponsors genuinely want to achieve other goals (like helping the community) than earning a profit, a sponsor's image and credibility will increase considerably. The last factor, ubiquity of the sponsor, measures how omnipresent the sponsor is. If consumers realize that a certain sponsor is sponsoring several events, they will not see the sponsor as trustworthy, because the sponsor is not sincerely dedicated to every sponsored events. Thus, Speed & Thompson (2000) concluded that a way of increasing consumers' responses to their sponsorship, is to choose events that are beloved by the public, that have a high level of congruency between event and sponsor, and that have sponsors with a good image, in the consumer's eyes.

After setting up a framework to understand the proposed model of study, it is now necessary to better understand the core concepts presented in the model, with the help of literature.

2. The drivers of festivalgoers' purchase intentions in sponsored music festivals framework

Having laid the groundwork, it is now important to review the core concepts of this study. With the help of the literature, various research will be referenced in regards to specific core concepts. At the same time, these concepts will be contextualized in regards to event marketing and music festivals, and a comprehensive hypothesis will be proposed.

The variables of this study are: (1) brand experience; (2) brand attitude; (3) event-sponsor fit; (4) Brand Image Transfer; (5) purchase intentions.

2.1. Brand Experience

On a daily basis, people are bombarded by numerous brands; which refers to “brand-related stimuli” that forms a brand’s identity, such as names, colors, logos, design, marketing communications, slogans, mascots, websites, etc. (Brakus et al., 2009). This stimuli is the starting point of one’s brand experience.

Brand experience represents a “subjective, internal consumer responses (sensations, feelings, and cognitions), as well as behavioral responses evoked by brand-related stimuli that are part of a brand’s design and identity, packaging, communications and environments” (Brakus et al., 2009, p. 53). According to Zarantonello & Schmitt (2013) this subjective concept is composed of four dimensions: sensory dimension (regarding the five senses stimulated by the brand), affective dimension (emotions and feelings about the brand), intellectual dimension (logical and imaginative thinking) and behavioral dimension (actions, conducts, experiences). Additionally, this complex construct could incorporate several forms: some experiences could last longer, while others could be shorter; some could be stronger and more intensive than others; some could be more positive than others (or even negative); others do not require thinking and are spontaneous; as opposed to those that must be reflected and are induced (Brakus et al., 2009). it is also important to understand what brand experience isn’t: it isn’t affective, evaluative or motivational; it isn’t something that people want to happen or look for it. It can just happen, whether people want it or not. In the same way, it isn’t something that

people can assess or judge, once it includes “specific sensations, feelings, cognitions, and behavioral responses triggered by specific brand-related stimuli” (Brakus et al., 2009, p. 53).

Brand experience appears as the protagonist of event marketing. There is no better way of experiencing, dealing or interacting with a brand, than in an event. Events provide consumers with memorable experiences. Event marketing is now known as experiential marketing, as it allows consumers to have intense and direct interaction with a brand, resulting in memorable experiences (Zarantonello & Schmitt, 2013). In fact, the more different, creative, and original the events are, the more they generate a positive word-of-mouth effect. Events are important sources of brand experience, if they allow for broad interaction, and a feeling of immersion in the compelling atmosphere (Zarantonello & Schmitt, 2013). Hence, events are engagement tools, as they help to create an emotional tie between participants and the brand (Bal, Quester, & Plewa, 2009) and are a powerful instruments to spread information.

Despite Rowley & Williams (2008) argument that a brand’s overexposure in a music festival causes a poor image for participants, Sneath et al. (2005) concluded that an interaction between participants and sponsor’s products is not only good for creating bonds with newcomers (they feel involved by the sponsoring brand), but also an engagement tool for a more effective sponsorship.

2.2. Brand Attitude

Brand attitude is “a relative enduring, unidimensional, summary evaluation of the brand that presumably energizes behavior” (Spears & Singh, 2004, p. 55). This represents the attitude towards the brand, namely if consumers have positive or negative opinions about it. These perceptions are collected by consumers, and can be affected by perceived benefits, attributes and quality of the brand. It is also important to highlight that brand attitudes change over time (they can become stronger or change for the opposite), mainly because of the marketing strategies adopted by the brands (Pelsmacker et al., 2007).

It is also important to reinforce that brand attitude is different from the feelings raised by the brand. The main difference being that feelings are transitory, with a relative short duration, while attitudes are, as previous mentioned, relatively enduring. Additionally, feelings are introspective, face inwards; whereas attitudes take the external factors into account (Spears & Singh, 2004).

As already mentioned, events are communicational tools that intend to engage and involve consumers. This involvement is essential to influence consumers' response toward the event, and acts as a powerful influencer of brand attitude. It also indicates that consumers are more predisposed for seeing brand advertisings and perceiving messages that brands want to convey. Generally, users of a given brand already have a positive attitude towards it (Martensen, Grønholdt, Bendtsen, & Jensen, 2007). However, this can be change at some point. There are some consumers that are displeased with the brand but, for several reasons (for instance binding contracts), they have to continue purchasing that product/service. Even so, the same authors affirm that consumers who already had contact with the brand before the event have a reinforcement of their positive attitude regarding the sponsoring brand as a consequence of the event. As Speed & Thompson (2000, p. 228) said, "positive attitudes toward the event will be associated with a positive response toward the sponsor"

In event context, this concept means that the attitude towards the brand, in a given event sponsored by a certain brand (Zarantonello & Schmitt, 2013). For some types of events (trade shows and street events), event attendance has a positive impact in brand attitude; and therefore, an increase in brand equity. On the other hand, in sponsored events (like some Music Festivals) event attendance enhances brand attitude, and can even increase brand equity, but it does not ensure a behavioral response towards the brand (Zarantonello & Schmitt, 2013)⁹. Nevertheless, researchers proved that event attendance enhances the attitude towards the brand; which consequently, increases purchase intentions (Sneath et al., 2005).

⁹ In Zarantonello & Schmitt (2013) research, there wasn't any Music Festival in the list of studied events

Specifically in Music Festivals context, participants that are more passionate about music will probably have more positive attitudes associated to that event, which will have a greater impact on the sponsoring brand (Close & Lacey, 2013).

Brand Experience and Brand Attitude

Brand experience appears as an antecedent of brand attitude (Zarantonello & Schmitt, 2013). It triggers the attitude towards the brand and it is a result of both what is offered in the event (experience, environment, atmosphere, activities, originality), and the willingness of the participant in receiving it. This willingness is not only emotional, but also sensorial, analytical, imaginative thinking, interactive and bodily experienced (Brakus *et al.*, 2009). Although brand experience emerges as a starting point of brand attitude, this latter construct only comprehends one part of the whole experience (Brakus *et al.*, 2009).

The experience in the event, and the entertainment it provides, impacts the attitude towards the event, which in turn, will be transferred to the sponsoring brand (Close *et al.*, 2006). Hence, brand attitude and brand experience are correlated, since both are stored in the consumer's memory and triggers consumer's behavior, but at some point they are different: whilst the first one generates conclusions about the brand, it is evaluative and based on judgments; while the second one is subjective and reflects consumer-responses towards the brand, like feelings and sensations (Brakus *et al.*, 2009; Spears & Singh, 2004).

According to the study made by Zarantonello & Schmitt (2013), brand experience plays a more important role, and stimulant, than brand attitude, when measuring and explaining the effectiveness of events. This might be justified by the interactive role of consumers in the events, which creates stronger associations in their memory (Keller, 1993).

Taking into consideration the above relationship between these two constructs, it is possible to affirm that when exposed to events, consumers have an experience and then create an opinion based on that experience. Hence, "brand experience should be input to brand attitudes" (Zarantonello & Schmitt, 2013, p. 262).

For all types of events, event attendance has a positive impact on brand experience, which generates an increase of brand attitude (Zarantonello & Schmitt, 2013). This leads us to the first hypothesis of research:

H1: Brand experience has a positive direct impact on brand attitude.

2.3. Event-Sponsor Fit

Fit, also denoted as link, congruence or similarity (Novais & Arcodia, 2013) represents the “congruence between objects” (Gwinner et al., 2009, p. 4) regarding content and meaning (Keller, 1993). Hence, event-sponsor fit describes the level of suitability that a sponsor has with the event that it is sponsoring. This suitability appears linked with the associations, images and values related to the sponsoring brand and to the event. In the same line of thought, Simmons & Becker-Olsen (2006) describe event-sponsor fit as the consumer’s understanding that the event and sponsor have the same values and image; whereby, creating a synergy. Speed & Thompson (2000, p. 230) define it as, “the respondent's attitude toward the pairing of event and sponsor, and the degree to which the pairing is perceived as well matched or a good fit, without any restriction on the basis used to establish fit”.

If new associations are consistent with the already existing ones, then they should be more easily learnt and memorized (Keller, 1993), possibly because consumers prefer conformity, expectedness and logical-thinking. Similarly, Gupta (2003) said that products that are not suitable with the sponsored event have less of an opportunity to have greater evaluations of the brand, than a product that is coherent with the event.

So, a good fit between event and brand is fundamental for participant’s response towards the event (Martensen et al., 2007) to be positive when: the congruence between event and sponsor is good, the better the response to the sponsorship, in terms of personal liking, perceived status, and brand attitude (Speed & Thompson, 2000). This means that congruent sponsorships create an increase of brand equity and help to strengthen the positioning of the brand (Close & Lacey, 2013).

It can be said that an event is successful for the sponsors when positive emotions are aroused in relationship to the event itself (Martensen et al., 2007). Lacey & Close (2013) confirmed this when suggesting that if consumers appreciate the event, they will in turn form positive associations between the sponsor and the event, which will result in a positive evaluation of both.

It is important that consumers have some familiarity and knowledge about the sponsor and its products, because this enables consumers to better link the brand to the event. Event-sponsor fit is a useful tool to strengthen brand image associations through sponsorship (Close & Lacey, 2013). The same authors affirm that the stronger the event-sponsor fit is, the better the consumer's understanding about the sponsor's product knowledge will be.

Contrary to the great majority of event-sponsor fit studies, Close & Lacey (2013) researched this concept as a bilateral relation (this is, the transfer of image goes in both ways, not only from the event to the sponsor), trying to understand the impact on each side. They found that fit is important for the sponsor, but not necessarily for the event. This means that when consumers perceive a good fit between event and sponsor, they have an increase in positive sponsor perceptions, which positively influences said purchasing intent, but it doesn't impact the consumer's evaluation of the event.

2.4. Brand Image Transfer

Over time, the brand image concept evolved and became broader. Keller (1993, p. 3) stated it as "perceptions about a brand as reflected by the brand associations held in consumer memory". Hence, brand image is a complex concept based in a set of associations that must be transferred from the brand to consumer memory. A positive and strong brand image should work as a powerful tool to decrease the vulnerability of consumers when exposed to competitors.

This concept is not only an antecedent, but also a part of Brand Image Transfer (BIT), since BIT represents a "process through which the meanings associated with an event are transferred to the company sponsoring that event" (Gwinner, 1997). Keller (1993) also

mentioned that if a brand is associated with other information that is not directly related with the product or service, it can transfer associations, meanings, characteristics and benefits with that specific entity.

it is important to mention that most of the literature about Brand Image Transfer refers to this relationship as unilateral - coming from the event to the sponsor. Gwinner & Eaton (1999) justify this direction of transfer by stating that participants first focus on the activities of the event and only then on sponsors. Consequently, it is the image of the event that stays in consumer's minds, which shows that the transfer of image occurs from the event to the sponsoring brand.

An example of BIT is the transfer of image from a celebrity endorser to the endorsed brand, or from one brand to another (via brand extensions and co-branding) (Gwinner et al., 2009; Gwinner, 1997; Keller, 1993; Smith, 2004). Similarly, it happens with events; an event can be linked to various associations. Consequently, when a brand is related to it, some of the associations with the event can be transferred to the brand (Keller, 1993). In his study, Gwinner (1997) used the term event image¹⁰, showing that these associations depend on a set of internal and external factors, like event type (this means, if it is related with sports, music, festival/ fair, fine arts or professional meeting/ trade show), event characteristics (such as event size, history, venue, professional status and promotional appearance) and individual factors (number of meanings, strength of meanings and past history with the event). Although Gwinner's study was not tested, it is often cited when explaining how the Brand Image Transfer process in an event sponsorship framework.

Likewise, Smith (2004) developed a model describing the process by which Brand Image Transfer emerges via sponsorship. He designed a model compound with two kinds of influences of consumer perspective about a sponsor and by consumers' assessment of the fit between partners and the quality of them. The first kind of influence is external to consumer, and it is composed by domain (that is, the type of event), composition (whether it is a simple sponsorship with one main sponsor, a composite sponsorship with a restricted number of sponsors, or a complex sponsorship, with a several big and small sponsors), status of the event (if it is well know, or just a community event) and duration.

¹⁰ Event image is the set of connotations and meanings that consumers assign to events (Gwinner, 1997).

The second kind of influence is, in turn, internal to consumer and represents brand knowledge¹¹, composed by brand recall and recognition and brand image¹², evaluated by its favorability, strength and uniqueness. The same author concluded that sponsors' brand associations influence Brand Image Transfer, which in turn is determined by sponsorship's domain, status, composition and duration, this is, image transfer occurs when consumers do a "match-up" of the associations between the sponsor and the sponsored activity. He also states that brand associations are held in consumers' memory, and so, the greater brand knowledge, the greater spreading activation and transfer of image.

Literature reveals that there are two main ways of transfer associations between brands: through Schema Congruity Model (also called as Categorization Theory) and through Associative Network Theory (related with Spreading Activation Model). The Categorization Theory states that consumers have preconceived ideas about brands; and as a result, they categorize them based on their perceptions of said brands. The second way of transfer associations, Spreading Activation Model, means that the memories of sponsorship are activated via similar memories. Information stored in one's memory is linked by nodes that spread as soon as familiar associations are activated (Couto, 2011; Gwinner & Eaton, 1999; Keller, 1993; Smith, 2004). Thus, the process of transfer occurs when the consumer's perception associates the sponsor with the sponsored event.

There is a risk of transferring an image different from the sponsor's intended sponsorship goals. In order to avoid this inconsistent transfer, managers and event organizers should carefully prepare the right type of communication, appropriate to the chosen targets. This articulation between the event and the sponsor must be assured, in order to guarantee that the image of the event is coherent with the positioning objectives that sponsors want to reach. If an event is well managed, and prepared by both sponsors and event organizers, it is possible to create an effective identity of the event. This identity could potentially be positive for both the event organizers (showing other sponsors that they can create original events, suitable for sponsor's goals, which attract other sponsors) and for

¹¹ The knowledge of the brand is explained in section 1.3.1.

¹² Brand image is explained above in this section.

sponsors, assuming the event is deemed interesting and accomplishes their goals (to enhance their brand by getting it near consumers) (Gwinner & Eaton, 1999).

Several studies have proven that Brand Image Transfer occurs through event sponsorship (Novais & Arcodia, 2013), which suggests that the success of an event is crucial for the success of the sponsorship, because if the event goes well, “the public transfers to the sponsor the responsibility of that event, establishing a direct relationship between a successful event and a successful brand” (Zan, 2006).

Event-Sponsor Fit and Brand Image Transfer

There are several factors that affect the transfer of image from the event to the sponsoring brand. Gwinner (1997) identified three factors that affect this relationship. The first factor is the degree of similarity between the event and the sponsor. This similarity can be functional when participants use the products of the sponsor during the event or a related image to the brand image (Gwinner & Eaton, 1999; Gwinner et al., 2009; Gwinner, 1997). However, there are several events that do not appear to be connected to the sponsoring brand; which doesn't bode well, as the event-sponsor similarity creates “stronger ties helps the consumer link the event image with the brand (...) and more firmly anchors the relationship in the consumer's mind” (Gwinner, 1997). The second factor refers to the level of sponsorships, or how many sponsors an event has. If there are several sponsors, there is a lower probability that they will remember the brand. Additionally, the associations from the various sponsors can be confusing, which negatively impacts sponsor goals. Conversely, few or exclusive sponsors choosing a highlighted position, such as a name or title sponsorship, will have a much higher probability of succeeding in image transfer from the event to the sponsor, since the link between both is made in a clearer and more stable way. The third factor is the frequency of the event. An event that occurs with regular frequency (annually, monthly, etc) has a better chance of establishing a connection between the event and the sponsoring brand, given the repeated exposure of them together. As a matter of fact, (Neijens, Smit, &

Moorman, 2009) concluded in their study¹³ that the transfer of an image from the event to the brand was retained for three months after the event.

In all existing literature regarding Brand Image Transfer and its drivers, the most cited was event-sponsor fit, because it is said to be the most important instigator and antecedent of Brand Image Transfer (Novais & Arcodia, 2013). Hence, the literature revealed that there must be a high level of congruence between the event and sponsoring brand to generate a transfer of image and value from the event to the sponsor (Martensen et al., 2007).

Event-sponsor fit and Brand Image Transfer are intensely related, because the more germane an event and sponsor are, the higher the probability of having a greater image transfer from the event to the sponsor. Consequently, it is important to understand an event's context, either functional or image related (as explained above), because if it is understood, it is easier to trigger the information storage in the brain nodes, as both images (event and sponsor) are solid and clear in consumer's mind. If an event's image fits the sponsor's image, the links between the nodes are stronger, which will unlock both nodes causing a transfer of image and an efficient recall effect (Gwinner et al., 2009).

The relationship between event-sponsor fit and Brand Image Transfer can be even stronger if consumers perceive and comprehend this fit. There are some relationships between events and sponsors that do not seem to make sense, contrary to other cases in which the congruence is explained in and of itself. In both circumstances, (being clear that in some situations the effort must be bigger than in others), it is sponsor's role to "explain" and show consumers the specific link and how well it makes sense and works (Gwinner et al., 2009).

The great majority of Brand Image Transfer studies prove that event-sponsor fit has a positive impact as an antecedent of Brand Image Transfer, meaning that when consumers observe a powerful similarity between these two factors, there is a tendency of transferring positive images related with the event to the brand. This direction is

¹³ The goal of the study was to understand brand image transfer from event to the brand during and after 2006 FIFA World Cup football.

commonly shown in the literature: that the transfer of image and associations occur from the event to the sponsoring brand (Novais & Arcodia, 2013).

In summary, it is possible to confirm that the perceived fit between the event and the sponsor positively affects Brand Image Transfer:

H2: Event-sponsor fit has a positive direct impact on brand image transfer.

2.5. Purchase Intentions

Purchase Intentions represents a “consumers’ willingness to buy the sponsoring company’s products” in the near future (Lacey & Close, 2013, p. 217).

According to (Sheth, Newman, & Gross, 1991), there are five values that influence a consumer’s decision to purchase a brand. These values are: (1) functional value (utilitarian, functional and physical characteristics of the product); (2) social value (association with specific groups: religious, cultural, demographic, socioeconomic, etc); (3) emotional value (capability of stimulating feelings and emotional responses); (4) epistemic value (ability to create curiosity and a will to discover new things and participate in new experiences); and (5) conditional value (making decisions depending on the situation the consumer is in at the moment).

Purchase intent is a complex notion that is connected with a lot of concepts, either as an antecedent or as a result of several relationships of those concepts. Close & Lacey (2013) identified a connection between event-sponsor fit and purchase intentions. They found that when consumers have a good perception of event-sponsor fit, and are committed to the sponsor, there is a higher intent of purchasing sponsor’s products and services.

There are several elements of brand equity that increase loyalty. These include: image and associations (reflected by attitudes and behaviors towards the event and the brand), atmosphere during the event (a good experience or having fun) and emotions. These elements increase loyalty, because they reflect purchase intention or repeated behaviors towards the brand, which permit these events to succeed (Leenders, 2010). The same author proved that this dimension is considerably more important than other event

variables, such as ticket price, line-up quality, theme, travel costs or relationship issues (receiving mailings or having online contests) (Schoenbachler, Gordon, & Aurand, 2004).

(Meenaghan, 2001) confirmed that positive opinions about the sponsor have a positive impact on purchase intentions. If consumers are committed to sponsors, their effort to connect with the consumer is appreciated, and the risk of changing to another brand decreases.

Brand Attitude and Purchase Intentions

Brand Attitude and brand Purchase Intentions are part of the communication objectives of an integrated marketing strategy. At an early stage, when identifying the target audience, it is necessary to help consumers understanding that a brand is capable of satisfying their needs. Later on, the brand can provide guidance to consumers in order to help them to concretize their purchase (Kotler & Keller, 2011).

Researchers proved that event attendance can trigger positive attitudes towards the brand (since there is a brand experience that allows a much closer interaction with the brand); which consequently leads to an increase of purchase intentions (Sneath, Finney, & Close, 2005) (Zarantonello & Schmitt, 2013). Several studies suggested that brand attitude has a positive impact on purchase intentions (Koo et al., 2006; Martensen et al., 2007; Spears & Singh, 2004), (Shah, Aziz, Jaffari, Waris, & Ejaz, 2012).

Brand attitude is one of the most studied concepts in regards to consumer behavior (Faircloth, Capella, & Alford, 2001), perhaps because it reflects an internal evaluation of the brand, which will provide a positive or negative connotation based on the empirical experience with the brand (Close & Lacey, 2013; Keller, 1993; Spears & Singh, 2004). Similarly, purchase intentions arise as a will to take an action, a motivation to consciously induce a behavior. Therefore, attitudes affect and drive conducts through behavioral intentions (Spears & Singh, 2004). This relationship leads to the formulation of the third hypothesis of study:

H3: Brand attitude has a positive direct impact on purchase intentions.

Brand Image Transfer and Purchase Intentions

Gwinner *et al.* (2009) and Martensen *et al.* (2007) research proved that when a transfer of image from the event to the sponsor takes place, it will have a strong positive impact on purchase intentions of the sponsoring brands by the participants of said events.

Thus, a high level of brand awareness and a good brand image should have a positive impact on purchase intentions by increasing the probability of choosing the given brand and increasing consumer loyalty (Keller, 1993).

This entire process of transferring meanings, attributes, characteristics and brand associations¹⁴, from the event to the brand, happens in the consumers' minds; and to complete this cycle, consumers incorporate these meanings through the consumption of products and services (Gwinner *et al.*, 2009; Gwinner, 1997), which pointers us to H4:

H4: Brand image transfer has a positive direct impact on purchase intentions.

In the current section, a broad literature review was completed to help create a solid understanding of event marketing, music festivals and sponsorships and the numerous variables that make up the conceptual model. The literature review intended to form a basis to explain the relationships between the selected concepts and justify the extracted hypothesis of investigation. The next section will focus on the methodology used, the process of collecting data and the important considerations surrounding the data analysis.

¹⁴ In Keller's (1993, p. 17) words, "brand associations are conceptualized in terms of their characteristics by type (level of abstraction and qualitative nature), favorability, and strength, and in terms of their relationship with other associations by congruence, competitive overlap (identification and uniqueness), and leverage."

Part II. Empirical Study

3. Methodology

After considering the hypothesis and the conceptual framework, based on the literature review, we will now proceed with the methodological procedure.

This section contains the research objectives, a description of the objects of study, a summary of the previous established hypotheses of investigation (and subsequent validation) and the proposed conceptual model. The methodological considerations included: the description of the sample, the description of data collection and the elaboration of survey and its implementation. This section ends with an analysis of the used methodology, the Structural Equation Modeling.

Two softwares were used in this study: SPSS 21 and AMOS 21.

3.1. Research objectives

The purpose of the research is to answer two questions:

1. Does the fact that brands sponsor a music festival in Portugal (giving its name to the event, for instance “Meo Sudoeste” Festival), lead participants of these events to purchase these brands in the future?
2. In Portuguese Music Festival’s context, how does brand experience, brand attitude, Brand Image Transfer and event-sponsor fit affect festivalgoers’ purchase intentions of the brands that associate their name to said festivals?

The following sub-sections will provide important findings to the answers of these research objectives. The results will be listed in Section 4, and the discussion of the results are presented in Section 5.

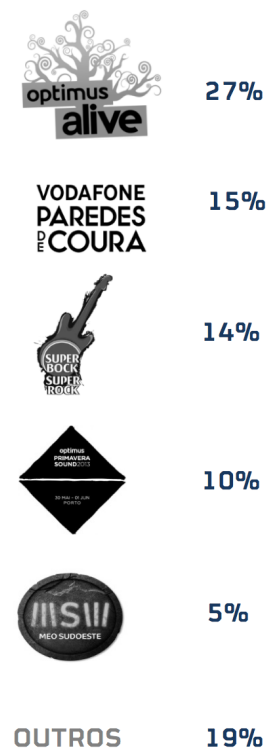
3.2. Objects of study - Music Festivals in Portugal

Following the trend of this growing international industry, Music Festivals in Portugal are increasing both in number and diversity. For this reason, in 2012, ISEG – “Instituto Superior de Economia e Gestão de Lisboa” created a Portuguese forum to talk about the future of Music Festivals in Portugal. The event called Talkfest, annually discusses several themes related to the future of music festivals at a national and international level (Luciani, 2008). In this edition (Talkfest’14), several themes were analyzed, including: the profile of Portuguese festivalgoers and the social environment of music festivals in Portugal. Within this discussion, the organization of Talkfest created a questionnaire¹⁵, eventually learning that there were 127 Music Festivals in Portugal in 2013. Considering this data, and the size of the country, it is easy to see Portugal’s evolution in the music festival industry. Additionally, it is important to mention that there are many foreign festivalgoers attending Portuguese Music Festivals. Some of the reasons listed for their attendance included: the quality of headlines, cheap tickets and cheap experiences. Talkfest also discussed The European Festival Census report (the largest survey of European festivalgoers ever undertaken). Beyond the discussion about its findings, there was a comparison between the findings of the survey made by Talkfest and The European Festival Consensus findings. The main conclusions were: the profile of festivalgoer is similar and both place major importance on music and headlines (the various reasons to attend music festivals was also discussed, which highlighted the overall experience and atmosphere of an event, as well as the various experiences within the event). The main difference between the surveys was the money spent on the event itself: a Portuguese festivalgoer spends, on average, 10€ to 20€; whereas a European festivalgoer spends, on average, about 150€ (Bramão, 2014) . When comparing these two studies, it was clear that Music Festivals in Portugal are following the European trend, as they are growing in number and diversity, exploring different concepts and filling several niches.

¹⁵ Online questionnaires answered between the 2nd September and 15th December of 2013 (distant from the dates of festivals in order to reduce the incidence of recency effect), by 426 persons from all over the country (Continental Portugal, Açores and Madeira). The questionnaires were made and distributed by the organization of Talkfest.

Considering the results of the questionnaire made by Talkfest, the festivals preferred in 2013 were Optimus Alive, Vodafone Paredes de Coura, Super Bock Super Rock, Optimus Primavera Sound and Meo Sudoeste, as shown in figure 1. Consequently, these events were chosen as the object of the study.

Figure 1: Festivals of preference in 2013




Source: Talkfest


In order to better understand the context of these events, one must understand some core information about them (table 1)*:

Table 1: Information about Portuguese Music Festivals

Optimus Alive	
Naming Sponsor	Optimus
Location	Oeiras
Month	July
1st Edition	2007
Duration	3 days
Number of Festivalgoers	150.000 (during 3 days) ¹⁶
Organization/ Promoter	Everything is New
Awards in 2013**	<ul style="list-style-type: none">- Best WC's- Best urban festival- Contribution for Tourism- Best poster- Best festival of big dimension- Promoter of the year



Vodafone Paredes de Coura	
Naming Sponsor	Vodafone
Location	Paredes de Coura
Month	August
1st Edition	1993
Duration	5 days
Number of Festivalgoers	100.000 (during 5 days)¹⁷
Organization/ Promoter	Pic-Nic
Awards in 2013**	- Best camping - Best non-urban festival



¹⁶ <http://www.publico.pt/cultura/noticia/a-historia-da-despedida-do-optimus-alive-2013-fezse-na-tenda-onde-estiveram-altj-e-django-django-1600238#/0>, accessed on 07/06/2014

¹⁷ <http://sicnoticias.sapo.pt/cultura/2013-08-19-mais-de-100-mil-pessoas-passaram-pelo-festival-vodafone-paredes-de-coura.jsessionid=ED8F5A6ABCA2DAB70E18F3F06FE81C8A>, accessed on 07/06/2014

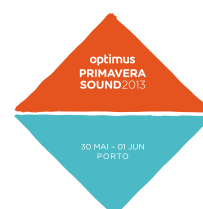
Super Bock Super Rock

Naming Sponsor	Super Bock
Location	Meco, Sesimbra
Month	July
1st Edition	1995
Duration	3 days
Number of Festivalgoers	85.000 (during 3 days) ¹⁸
Organization/ Promoter	Música no Coração
Awards in 2013**	- Best Headline



Optimus Primavera Sound

Naming Sponsor	Optimus
Location	Porto
Month	May/June
1st Edition	2012
Duration	3 days
Number of Festivalgoers	75.000 (during 3 days) ¹⁹
Organization/ Promoter	Ritmos
Awards in 2013**	- Contribution to Innovation in Production



Meo Sudoeste

Naming Sponsor	Meo
Location	Zambujeira do Mar
Month	August
1st Edition	1997
Duration	5 days
Number of Festivalgoers	154.000 (during 5 days) ²⁰
Organization/ Promoter	Música no Coração



¹⁸ <http://musica.sapo.pt/noticias/super-bock-super-rock-vai-ter-edicao-de-inverno-em-2014>, accessed in 07/06/2014

¹⁹ <http://blitz.sapo.pt/optimus-primavera-sound-2013-com-balanco-positivo-2014-com-datas-confirmadas=f87639>, accessed in 07/06/2014

²⁰ <http://musica.sapo.pt/noticias/concertos/concertos-do-meo-sudoeste-foram-vistos-por-154-mil-pessoas>, accessed in 07/06/2014

Awards in 2013** -

*This information is related to 2013.

**Delivered from Portugal Festival Awards (<http://portugalfestivalawards.pt>)

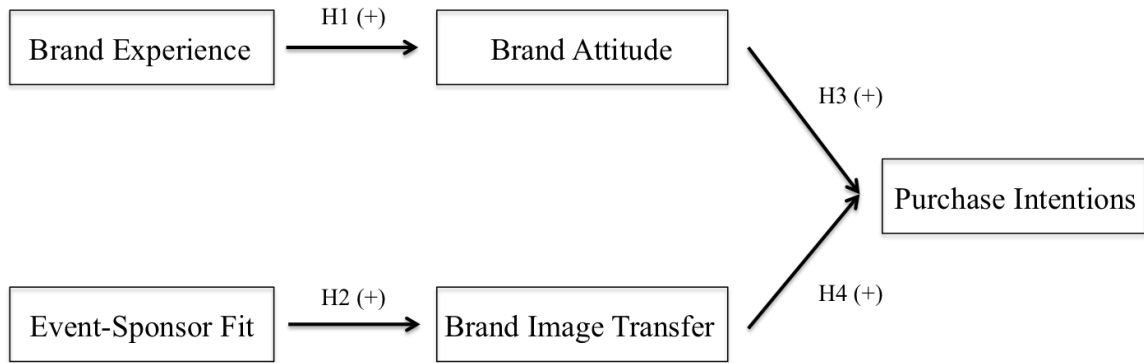
Source: Own elaboration

As it is possible to observe on table 1, all of the chosen music festivals have a brand naming sponsor. This ensures that all the studied brands have equal visibility, given the type of sponsorship they have. The importance of a naming (or title) sponsor was already explained in Section 1.3.1.

3.3. Conceptual model and Research hypotheses

The model shown in figure 2 demonstrates the relationship between core variables for this research, as well as the hypotheses of investigation. It aims to explain (1) how brand experience and brand attitude relate to each other and impact festivalgoers' purchase intentions of the sponsoring naming brands; and (2) how event-sponsor fit affects Brand Image Transfer, causing an impact on festivalgoers' purchase intentions of the sponsoring naming brands, both in Music Festivals framework.

Figure 2. Hypothesized model



Source: Own elaboration

The presented hypotheses of investigation were deduced from concepts, theories, models and contributions from the literature review that have their own validated scales.

The following table (table 2) presents a summary of the hypotheses of investigation stated in the previous section.

Table 2: Summary of hypotheses of investigation

H1: Brand experience has a positive direct impact on brand attitude.
H2: Event-sponsor fit has a positive direct impact on brand image transfer.
H3: Brand attitude has a positive direct impact on purchase intentions.
H4: Brand image transfer has a positive direct impact on purchase intentions.

Source: Own elaboration

3.4. Methodological Considerations

With the evolution of technology, and the web, Online Marketing Research (e-mail, webpage surveys, etc.) is increasingly being used. There are several advantages to Online Marketing Research, including: the ability to source numerous answers in a short amount of time; its cost effectiveness (lower in cost than other methods) and its flexibility (able to

cross both time and space). On the other hand, impaired objectivity is a considerable disadvantage to this method.

Surveys are the most common technique for collecting data, in an investigatory context. For this particular study, the same logic is applied, as the most effective way for collecting primary quantitative data is through online surveys. In this survey, each respondent is asked to respond to the same questions as the entire sample. Although the questions were identical for every respondent, the object (Festival and brand) asked could vary depending on the festival that respondents participated.

3.4.1. Survey Considerations – Elaboration, Variables and Scales

Elaboration

The survey started with an introduction explaining the importance of the survey, and its purpose as part of a Masters Thesis of Master in Marketing. The goal of the study was only revealed in the title, but no further, nor in-depth, explanations were given in order to avoid biases in the responses.

The first question aims to evaluate recall and recognition of the name sponsoring brands of Music Festivals, asking where the logos of the Music Festivals were displayed. Respondents had to identify the name of the sponsor of that event. This question was answered for all respondents, whether they attended one of the studied Music Festivals in 2013 or not.

Because the survey was distributed online, allowing everyone to answer it (including those who didn't attend a Music Festival in 2013, a filter question was required. This question asked if respondents participated in one of the five Music Festivals objects of study (Meo Sudoeste, Optimus Primavera Sound, Super Bock Super Rock, Optimus Alive and Vodafone Paredes de Coura) in 2013, if they attended other Music Festivals different from these ones in 2013, or if they didn't participate in any Music Festival at all in 2013. If respondents chose one of these two last options, they were automatically directed to demographic questions and couldn't respond to the rest of the survey.

Conversely, if respondents chose one of the five festivals, a few general questions regarding their attendance were asked.

After this, the survey was divided into three sections: (1) questions regarding the chosen Music Festival; (2) questions about the name sponsoring brand in that Music Festival context; (3) questions about the name sponsoring brand outside that Music Festival context. This division into three sections is important because the perception of the consumer towards the event is different from their opinion towards the activity where the brand is used (Novais & Arcodia, 2013).

It is important to state that this survey contains other questions beyond the ones that refer to the variables presented in the conceptual model. The reason for doing this is for helping to establish a conceptual framework behind those core variables (for instance, the relationship with the Music Festival), and to test some of the results with the previous studies made in this area.

The goal of the first part of the survey is to: establish a framework to understand the relationship of the respondents to the chosen Music Festivals. Questions about their emotional experience at the event, status of the event and event attitude were asked.

In the second part of the study, questions regarding the respondents contact with the brand in the Music Festival were asked, as well as event-sponsor fit, participation in the event, event persuasiveness and Brand Image Transfer.

The third part of the survey covers brand loyalty/commitment to the sponsor, brand experience, brand attitude and finally, purchase intentions.

The last question was asked as a control question. Since the naming sponsors of four of these Music Festivals represent telecommunications operators, respondents had to say which were their operators. This question was added to analyze the previous answers. For instance, if a respondent has Vodafone as their telecommunications operator, maybe his/her answer would be biased when they are asked about his/her brand attitude regarding Meo (because he/she had to answer the questions regarding Meo Sudoeste, since this is the Music Festival he/she participated last year).

Finally, the last part of the survey investigates the profile of the festivalgoer. The objective is to define the demographic profile of who attended one (or more) of the five

Music Festivals in Portugal in 2013. The selected variables to determine the sociodemographic profile of festivalgoers were: (1) age; (2) gender; (3) permanent residential district; (4) education; and (5) profession.

This survey contains only closed and mandatory questions to avoid unanswered questions. Unanswered questions will cause a bias in the data. This survey method is quick and easy, due to the closed answers; whereby making it a user-friendly method of inquiry. The only exception being the first question on recall and recognition, as anyone could answer. Since not everyone can know the name of the naming sponsor (which is what I wanted to evaluate), this question couldn't be mandatory.

This survey was first evaluated by a professional in this particular area of expertise, and later pre-tested by 30 individuals in order to ensure that the content of questions were: well formulated; if the order of the questions were logical and did not cause bias by influencing the following questions; if every possible answer is provided; and if the objective of the study was clear and the number of questions presented in the survey was adequate. Several suggestions were made, and a several changes were adopted. The final survey is presented in section Appendix.

Variables

There are five variables based on theory, used to measure the conceptual model: (1) brand experience; (2) brand attitude; (3) event-sponsor fit; (4) Brand Image Transfer; (5) purchase intentions.

The sample of this study contains 291 individuals. Sample characterization will be analyzed later in section 3.4.2.

Table 3 shows the descriptive statistics of the latent variables.

Table 3: Descriptive statistics of the latent variables

N=291	Mean	Median	Mode	Standard Deviation
Brand Experience				
BE_1	4,97	5	5	1,562
BE_2	3,95	4	4	1,768
BE_3	3,34	3	1	1,776
BE_4	2,9	3	1	1,718
BE_5	3,21	3	1	1,797
BE_6	3,23	3	1	1,772
BE_7	3,73	4	4	1,745
BE_8	2,88	3	1	1,706
BE_9	3,33	3	1	1,869
BE_10	2,5	2	1	1,62
Brand Attitude				
BA_1	5,14	5	6	1,474
BA_2	4,76	5	6	1,66
BA_3	4,84	5	6	1,541
BA_4	4,61	5	4	1,575
BA_5	2,86	2	1	1,896
BA_6	4,93	5	6	1,513
BA_7	3,32	3	1	1,896
BA_8	3,49	4	1	1,968
Event-Sponsor Fit				
ESF_1	6,61	7	7	0,873
ESF_2	2,27	2	1	1,506
ESF_3	4,06	4	4	1,674
ESF_4	4,19	4	4	1,729
ESF_5	4,63	5	4	1,694
Brand Image Transfer				
BITa_1	0,84	1	1	0,369
BITa_2	0,46	0	0	0,499
BITa_3	0,23	0	0	0,419
BITa_4	0,27	0	0	0,445
BITa_5	0,45	0	0	0,499
BITa_6	0,41	0	0	0,492
BITa_7	0,33	0	0	0,471
BITa_8	0,66	1	1	0,476
BITa_9	0,14	0	0	0,345
BITa_10	0,11	0	0	0,313
BITa_11	0,34	0	0	0,473
BITa_12	0,15	0	0	0,355
BITa_13	0,03	0	0	0,173

BITa_14	0,18	0	0	0,381
BITa_15	0,69	1	1	0,463
BITa_16	0,42	0	0	0,495
BITa_17	0,31	0	0	0,464
BITa_18	0,24	0	0	0,43
BITa_19	0,04	0	0	0,207
BITb	3,41	4	1	2,082
Purchase Intentions				
PI_1	3,93	4	4	2,05
PI_2	4,6	5	4	1,716
PI_3	3,56	4	4	1,86
PI_4	3,51	4	4	1,731
PI_5	4	4	4	1,656
PI_6	3,24	3	4	1,716
PI_7	2,66	2	1	1,834

Source: SPSS Output

It is important to highlight that in Brand Image Transfer, the value 1 is the presence of the characteristic and 0 is the absence of the characteristic. This will be explained in more detail in the next section.

Scales of Measurement

To build this survey, literature review was examined, and several scales from important authors were used. These scales were documented, highly theoretically supported and previously tested in other scientific studies. However, it was necessary to translate them into Portuguese, and adapt some of them to this particular theme and context. Nevertheless, it is also relevant state that these translations were made in the most accurate way possible, in order to: retain their original context and meaning (avoiding bias in the original scale), be understood by the respondents, be adapted by the target, and retain its meaning in another language.

As previously stated, the survey was submitted to an exhausting analysis by one academic expert, and 30 people participated in the pre-test who had attended one (or more) of the five Music Festivals. The proposed changes were taken into account, and some of them were implemented. All scales are 7 point Likert scales, because these scales provide more information, given the degree of approval/ disapproval.

As stated before, all the necessary scales to measure the proposed constructs presented in both models were taken from the existing literature (some of them directly, others were adapted). The following table (table 4) presents the list of used variables and original scales.

Table 4. List of variables and original scales

	Variables	Nr. of items	Author(s) of the original scale	Later used by
Variables of the conceptual Model	Brand Experience (BE)	12	Brakus <i>et al.</i> (2009)	Vila-López & Rodríguez-Molina (2013) Zarantonello & Schmitt (2013)
	Brand Attitude (BA)	9	Martensen, Grønholdt, Bendtsen, & Jensen (2007) ²¹	-
		2	Close <i>et al.</i> (2006)	-
	Event-Sponsor Fit (ESF)	5	Speed & Thompson (2000)	Gwinner <i>et al.</i> (2009) Close & Lacey (2013) Lacey & Close (2013)
		5	Martensen <i>et al.</i> (2007)	-
	Brand Image Transfer (BIT)	2	Gwinner & Eaton (1999) ²²	Gwinner <i>et al.</i> (2009)
	Purchase Intentions (PI)	4	Martensen <i>et al.</i> (2007) ²⁰	-
		6	Baker & Churchill (1977)	Lacey & Close (2013) Close & Lacey (2013)
		1	Close, Finney, Lacey, & Sneath (2006)	-
Variables used to set a framework	Emotional experience of the event	4	Kao, Huang, & Yang (2007)	Vila-López & Rodríguez-Molina (2013)
	Status of the event	3	Speed & Thompson (2000)	-
	Event Attitude	7	Martensen <i>et al.</i> (2007) ²⁰	-
	Participation in the event	2	Kao <i>et al.</i> (2007)	Vila-López & Rodríguez-Molina (2013)
	Event persuasiveness	3	Reichert, Heckler, & Jackson (2001)	Close, Krishen, & Latour (2009)
	Brand Loyalty/ Commitment to Sponsor	3	Yoo, Donthu, & Lee (2000) ²³	Close & Lacey (2013) Lacey & Close (2013) Priluck & Till (2010) Yoo & Donthu (2001)

Source: Own elaboration

²¹ This scale was constructed by Martensen *et al.* (2007) based on other three scales, previously created by other authors.

²² This scale was adapted from Sirgy *et al.* (1997).

²³ The authors Yoo *et al.* (2000) provided the scale for measuring Brand Loyalty/ Commitment to the Sponsor

Every scale is measured by a 7 point Likert scale where respondents could choose from “Strongly disagree” (1) to “Strongly agree” (7). The latent variable purchase intentions is the only one with different Likert scales: on item PI_1, respondents could choose from “Very improbable” (1) to “Very probable” (7), on item PI_4, they had the chance to choose from “Ordinary” (1) to “Distinctive” (7), on items PI_2, PI_5 and PI_6, from “No, definitely not” (1) to “Yes, definitely yes” (7) and on items PI_3 and PI_7 from “Strongly disagree” (1) to “Strongly agree” (7).

Regarding the scales of the latent constructs, there are some important considerations to consider.

Brand Experience scale was adapted from Brakus et al. (2009). The original scale has twelve items, but only nine were used. The pre-test [MV1] revealed that some items were misunderstood, and others were seen as repeated. The last item of the original scale “This brand stimulates my curiosity and problem solving” was divided into two items “This brand stimulates my curiosity” and “This brand stimulates my problem solving”, since pre-test revealed that this item transmits two different ideas that cannot be joined in the same sentence. The authors of this scale found one limitation: the scale doesn’t assess whether the experience is positive or negative (Brakus *et al.*, 2009).

The scale of Brand Attitude was adapted from the conjunction of the original scales of Martensen, Grønholdt, Bendtsen, & Jensen (2007) and Close et al. (2006). Martensen et al. (2007) built this scale based on three other scales. Seven of the nine items were used from this scale, and from the second, one item was joined with the other items, because this item was perceived as an important measure. The item is, “My opinion about the sponsoring brand changed for the better because I participated in the Music Festival”.

Event-Sponsor Fit was adapted from the conjunction of the original scales of Speed & Thompson (2000) and Martensen et al. (2007). From the first one, two of five items were used, and from the second one, three of five items were used. The remaining items weren’t used, because they were perceived as meaning the same on the pre-test.

The scale of measure of Brand Image Transfer was adapted from Gwinner & Eaton (1999). These authors used the original scale of Sirgy et al. (1997) and adapted it to event-brand congruence. This scale asks the following question:

“Take a moment to think about the (Music Festival’s name). Think about the various images and experiences you encountered when you attended this event. Imagine this event in your mind and then describe the event using several adjectives such as: young, exciting, radical, traditional, healthy, alternative, environmentally friendly, different, pleasant, sexy, popular/ traditional, commercial, zen, conservative, family-related, funny, original, rock-related, or hipster. ”

Subsequent to this characterization, respondents were asked to chose their level of accordance with the following statement: "My image of the (Music Festival’s name) is consistent with my image of (brand name)", measured with a 7 point Likert scale from Strongly Disagree (1) to Strongly Agree (7). This subsequent question assessed the level of Brand Image Transfer, because high levels of the scale mean high levels of Brand Image Transfer. Gwinner et al. (2009, p. 6) stated that “more congruent event-brand images are indicative of an image transfer having taken place, while less congruent images indicate a lower level of image transfer”. This scale is very different from other scales; thus, the analysis must be different from other scales. Further considerations for this scale will be provided shortly.

The last construct of the conceptual model, Purchase Intentions, was measured using an adaptation of three scales: Martensen et al. (2007), Baker & Churchill (1977) and Close et al. (2006). Similarly to Brand Attitude, Martensen et al. (2007) adapted their scale from another three scales, and three of the four items were used. Baker & Churchill (1977) suggested a scale with six items, but four of them were used. Close et al. (2006) only proposed one item, which was also used in the survey.

In section Appendix, the complete original scales, and the codification of each item, can be found.

To properly analyze these scales of measure, it is necessary to validate their internal reliability. The reliability of an instrument refers to its consistency and capacity of use in different contexts: if it really measures “real” and “truthful” values. Cronbach's alpha (α) is typically used to measure internal reliability, and 0,7 is suggested as the minimum

acceptable score for indicating a satisfactory internal consistent reliability (Malhotra, 2007).

Table 5. Indexes of Reliability of the latent scales of the conceptual model

Variables	N. Items	α Cronbach
Brand Experience	10	0,943
Brand Attitude	8	0,907
Event-Sponsor Fit	5	0,764
Brand Image Transfer	18 + 1	0,569
Purchase Intentions	7	0,903

Source: Own elaboration using SPSS

Table 5 shows that the only scale that isn't internally reliable is the one that measures Brand Image Transfer. In fact, this scale is different from the others, because it first asks the respondents to choose all the terms that best characterize the Music Festival they participated in. Afterwards, respondents must choose, in a 7-point Likert Scale, an answer to the question: "My image of the (Music Festival's name) is consistent with my image of (brand name)". Once this scale has this particularity, it has to be removed of the Structural Equation Modeling²⁴ analysis, and a different approach for analyzing it has to be taken into consideration.

Simultaneously, the items of each scale were evaluated, and the results show that if some items were eliminated, the internal reliability of the scale would improve, despite the positive results showed prior to implementation of the procedure. Table 6 shows which items should be eliminated.

²⁴ Structural Equation Modeling (SEM) will be explained in section 3.5.

Table 6. Indexes of Reliability of the latent scales of the conceptual model

Variables	N. Items	Item to eliminate	Item	Cronbach's alpha
Brand Experience	9	BE1	This brand has a strong visual impact.	0,948
Brand Attitude	7	BA8	My opinion about the sponsoring brand changed for better because I attended the Music Festival.	0,916
Event-Sponsor Fit	4	ESF1	It is clear what the sponsoring brand.	0,821
Purchase Intentions	6	PI4	With regard to the products and/or services of the (name of the brand), how do you think that these compare with other similar products or services launched by other competing brands?	0,914

Source: Own elaboration using SPSS

Additionally, the correlation matrices²⁵ between items shows that the correlation of these items (BE1, BA8, ESF1 and PI4) is low (and in ESF1 it is even negative) which, in addition to the information regarding Cronbach's alpha, justifies the elimination of these items, in order to increase the reliability of the scales. For these reasons, the following analyses are going to ignore the mentioned items.

Regarding the specific case of Brand Attitude, it was expected that if the item BA8 was removed, then the internal reliability would improve, since this item was the only one that didn't belong to Martensen's et al. (2007) original scale (this item was adapted from the scale of Close et al. (2006)).

3.4.2. Sample

Once the objectives of study are settled, it's necessary to define the sample of the study.

²⁵ The correlation matrices are presented in section appendix.

3.4.2.1. Data Collection

Since everyone can attend a Music Festival, this survey was distributed online in order to reach as many respondents as possible, in the entire country, of every age and occupation. In order to collect data in an efficient way, and to obtain a sample that could be representative of the entire population, event promoters & organizers (Ritmos, Everything is New, Música no Coração) and Music Festivals (Optimus Alive, Vodafone Paredes de Coura, Super Bock Super Rock, Optimus Primavera Sound, Meo Sudoeste) were contacted to spread the survey on their Facebook pages. Despite the considerable effort made to contact said companies via private messages in Facebook, email and through website, the answers were all negative. Because of their internal policies, and several similar requests, they cannot advertise surveys on their various social media outlets. Nevertheless, some companies were available to help in other ways. Eventually, a new approach was adopted. The solution was to use non-probabilistic sampling methods: convenience sample and snowball. The first sample technique consists of choosing some respondents based on certain characteristics (friends, friends of friends, etc.). This method is quick, cheap and easy. The second technique was used as a complementary of the first one. After finding the respondents in the convenience sample, they were asked to identify people that could answer the survey as well. These people would identify other people, and so on, creating a snowball effect. This method allows achieving a considerable number of people but, like the first technique, it is not representative of the population, which is a big disadvantage. In order to overcome this problem, two additional ways of collecting data were used. First, a survey was sent via email to several universities in the country where a previous relationship was established, but only a few participated. Second, social media was used. In short, a survey was distributed by several means: (1) published repeatedly on Facebook profiles to gather answers from Facebook friends; (2) Facebook friends posted on their Facebook profile to motivate their friends to answer, and so on; (3) posted in several Facebook groups that are frequented by festivalgoers; (4) posted on Facebook via Ala Viagens, a leading company that organizes transportation and other activities for several Music Festivals in Portugal; (5) posted on Twitter by a friend; and (6) an email with the link of the survey to all students attending the University of Porto, University of Évora, University of Minho and University of Lisboa (Nova).

3.4.2.2. Sample Characterization

Regarding sample size, several authors have differing opinions concerning the minimum number acceptable to have representativeness of the population using the Structural Equation Modeling (SEM) methodology. The SEM estimation method is calculated using the Maximum Likelihood Method (MLE). Therefore, with a sample of only 50 people, SEM can provide valid and stable results; but as every studies is different, and sometimes the conditions are not ideal, this sample size can't been seen as a hard and fast rule (Hair Jr., Black, Babin, & Anderson, 2010). Hence, the same authors proposed minimum sample sizes, depending on a model's complexity and characteristics. The most suitable sample size for this study, given its specificity, is 100 people, as "models containing five or fewer constructs, each with more than three items (observed variables), and with high item communalities (0,6 or higher)". Of the total number of respondents (788), 291 people actually participated in one of the five studied Music Festivals. Taking this into consideration, along with the fact that every construct has more than 3 observed items and high communalities, we can affirm that the size of this sample is acceptable.

As previously mentioned, anyone could fill out this survey. Consequently, people could answer whether or not they attended one of the studied Music Festivals. Table 7 shows this relationship:

Table 7. Respondents per Music Festival

		Frequency	Percentage	Valid Percent	Cumulative Percentage
Valid	Meo Sudoeste	89	11,3	11,3	11,3
	Optimus/NOS Primavera Sound	44	5,6	5,6	16,9
	Super Bock Super Rock	24	3,0	3,0	19,9
	Optimus/NOS Alive	79	10,0	10,0	29,9
	Vodafone Paredes de Coura	55	7,0	7,0	36,9
	Last year I attended other(s) Music Festival(s)	143	18,1	18,1	55,1
	Last year I didn't attend any Music Festival	354	44,9	44,9	100,0
	Total	788	100,0	100,0	

Source: Output SPSS

When analyzing table 7, it is possible to conclude that 291 of the total of respondents participated in one of the studied Music Festivals in 2013. Of these 291 respondents, 89 participated in Meo Sudoeste Festival, 79 attended Optimus/NOS Alive Festival, 55 have been to Vodafone Paredes de Coura Festival, 44 frequented Optimus/NOS Primavera Sound Festival, and only 24 participated on Super Bock Super Rock Festival. The low value attributed to the Super Bock Super Rock Music Festival could have resulted from my inability to post the survey in the festival's Facebook group, unlike the the rest of the studied music festivals.

After analyzing table 7, it is important to understand the sample characterization of all the respondents and, in particular, of all the respondent festivalgoers. Table 8 shows this characterization.

Table 8. Characterization of the sample

	N=788		N=291	
	Frequency	Valid Percent	Frequency	Valid Percent
Age				
Less than 17 years	24	3,0%	11	3,8%
17 to 20 years	263	33,4%	117	40,2%
21 to 24 years	314	39,8%	101	34,7%
25 to 30 years	124	15,7%	45	15,5%
31 to 40 years	55	7,0%	17	5,8%
41 to 65 years	7	0,9%	0	0%
More than 65 years	1	0,1%	0	0%
Gender				
Male	262	33,2%	103	35,4%
Female	526	66,8%	188	64,6%
Residence				
Aveiro	90	11,4%	17	5,8%
Beja	15	1,9%	11	3,8%
Braga	81	10,3%	20	6,9%
Bragança	6	0,8%	1	0,3%
Castelo Branco	3	0,4%	2	0,7%
Coimbra	14	1, 8%	5	1,7%

Évora	15	1,9%	6	2,1%
Faro	13	1,6%	7	2,4%
Guarda	7	0,9%	1	0,3%
Leiria	16	2,0%	6	2,1%
Lisboa	74	9,4%	54	18,6%
Porto	354	44,9%	128	44,0%
Santarém	9	1,1%	4	1,4%
Setúbal	23	2,9%	17	5,8%
Viana do Castelo	31	3,9%	9	3,1%
Vila Real	14	1,8%	0	0%
Viseu	13	1,6%	2	0,7%
Região Autónoma da Madeira	2	0,3%	0	0%
Região Autónoma dos Açores	8	1,0%	1	0,3%
Education				
Primary Education	6	0,8%	3	1,0%
Secondary Education	229	29,1%	85	29,2%
Licenciate Degree	368	46,7%	139	47,8%
Master Degree	170	21,6%	59	20,3%
Doctoral Degree	10	1,3%	3	1,0%
Other	5	0,6%	2	0,7%
Occupation				
Student	519	65,9%	186	63,9%
Student Worker	97	12,3%	39	13,4%
Employed	122	15,5%	51	17,5%
Unemployed	43	5,5%	12	4,1%
Other	7	0,9%	3	1,0%

Source: SPSS Output

Table 8 shows that 40,2% of the respondent festivalgoers are between 17 and 20 years of age; 64,6% are women and mostly reside on Porto (44%). The majority of the respondent festivalgoers are students (63,9%) and have a Licentiate Degree (47.8%). These results mimic Talkfest's survey results: the age-group with more respondent festivalgoers is between 17-20 years of age, are mostly women, have licentiate degree, and are predominantly students.

3.5. Structural Equation Modeling (SEM)

The main goal of this study is to test the proposed conceptual model in order to understand the impact of Brand Experience, Brand Attitude, Event-Sponsor Fit and Brand Image Transfer (independent or explanatory constructs) on Purchase Intentions (dependent or explained construct).

Structural Equation Modeling (SEM) was chosen to test the hypothesis of the proposed model, as it allows a broader understanding of the conceptual framework. Hair Jr. et al. (2010, p. 634) stated that SEM is “a family of statistical models that seek to explain the relationships among multiple variables (...) it examines the structure of interrelationships expressed in a series of equations, similar to a series of multiple regression equations”. The advantage of this model is that it estimates cause-effect relationships between constructs (dependent and independent variables) and latent factors (observable variables). SEM is based on two multivariate techniques: factor analysis and multiple regression analysis.

Latent variables, also known as constructs, are variables that cannot be explained by themselves. They are unobserved variables explained by observable variables. Whereas, observable variables, also called manifest variables, or indicators, are directly measured, like the items of a scale. Hence, latent variables are measured by observable variables that can be collected by surveys, tests, etc. (Hair Jr. et al., 2010; Marôco, 2010). Hair Jr. *et al.* (2010) stated that having latent constructs is good, because they are measured by several items. This is particularly important when talking about complex concepts that can be better understood if analyzed by several perspectives and factors, because it decreases its margin of error. Additionally, when analyzing the relationship between variables, latent variables adjusts for errors by taking into account the misunderstanding/misinterpretation of the respondents, making the results as accurate as possible.

In the proposed model, using SEM terminology, there are two different types of constructs: exogenous constructs and endogenous constructs. Exogenous constructs represent the independent variables, or variables outside the model that explain variables within the model. Endogenous constructs, or dependent variables, are variables, or

constructs, within the model (that is, endogenous variables are explained by the independent variables)

In summary, SEM is a behavioral explanatory model of dependent relationships, once it analyzes the impact between variables.

3.5.1. Factorial analysis

Factorial analysis is a technique used to explain the relation between the latent variables and the observable variables.

This analysis has two parts: the first is the Exploratory Factor Analysis (EFA) which reduces the results; and the second, Confirmatory Factor Analysis (CFA), confirms the results of EFA and checks the relationship between constructs.

3.5.1.1. Exploratory Factor Analysis (EFA)

In the words of Hair Jr. et al. (2010, p. 693), EFA “explores the data and provides the researcher with information about how many factors are needed to best represent the data”. In this analysis, all measured variables are related to every factors, taking into account only the statistical results (not the theory). Hence, EFA is typically used when there is no factorial information explaining correlations between the observed variables (Marôco, 2010).

To proceed with EFA, an extraction method was used: Principal Component Analysis (PCA). This method finds structural patterns, after grouping similar items of a common variable, or which of the observed variables is influenced by specific latent variables. Once EFA is unrestricted, latent factors could have impacted observed variables; hence why it is called exploratory. Their factorial weight explain the relative importance of each factor (Marôco, 2010). This analysis was made using Bartlett's Test of Sphericity, which discovers if variables are uncorrelated in the population, and Kaiser-Meyer-Olkin (KMO) to define which components to use, that is, the appropriateness of factor analysis (Malhotra, 2007; Marôco, 2010). In KMO measure, components with values greater than

1 must be retained (Marôco, 2010). However, the same author explains that there are factors lower than 1 that can explain a great percentage (9-10%) of the variance. This clarifies why the explained variance has to be around 60-70%. For its part, Malhotra (2007, p. 612) affirms that “high values (between 0,5 and 1) indicate factor analysis is appropriate, and values below 0.5 imply that factor analysis may not be appropriate.

To simplify results, Varimax (rotation method) was used to better interpret the factorial solution found (Marôco, 2010), and the principal components were analyzed taking into account loadings greater than 0.5 of each component.

3.5.1.2. Confirmatory Factor Analysis (CFA)

Once EFA is finished, it is necessary to evaluate the obtained results. This evaluation is provided by Confirmatory Factor Analysis. This analysis relates to the confirmation of the factorial information that already exists, but must be confirmed under a different framework, that is, whether there is an impact of latent variables in manifest variables, depending on different contexts (Marôco, 2010). So, “CFA is used to evaluate the quality of fit of a theoretical measurement model to the correlational structure observed between the manifest variables (items) (Marôco, 2010, p. 172)”.

CFA tests how well the measured variables represents constructs. This is made by evaluating the reliability and validity of the scale (Hair Jr. et al., 2010). As said before, Cronbach's alpha (α) is usually used to measure internal reliability. However, this method has been widely criticized by several authors, which leads to the necessity of finding alternative ways to measure internal consistency (Hair Jr. et al., 2010; Marôco, 2010). Construct Reliability (CR) aroused as an alternative of Cronbach's alpha and it represents “the measure of reliability and internal consistency of the measured variables representing a latent construct” (Hair Jr. et al., 2010, p. 689).

Validity, for its part, represents the degree to which the scale indeed measures what it is supposed (Marôco, 2010) to measure. There are several types of validity, but this study will focus on discriminant validity and convergent validity. Convergent validity is established when there are positive and high correlations between the items of a given

construct. Malhotra (2007, p. 287) defines it as “the extent to which the scale correlates positively with other measures of the same construct”. This type of validity is explained by Construct Reliability (CR) and Average Variance Extracted (AVE), which is presented as a useful measure of consistency of the set of the items representing a given construct (Hair Jr. et al., 2010; Marôco, 2010). To achieve convergent validity, CR must be higher than AVE and AVE must be greater than 0,5 (Hair Jr. et al., 2010). On the other hand, discriminant validity is “the extent to which a measure does not correlate with other constructs from which it is supposed to differ” (Malhotra, 2007, p. 287). So, it demonstrates how much a construct is different from the other constructs, meaning that it isn’t correlated with their constructs, measuring different factors of them. (Hair Jr. et al., 2010; Marôco, 2010). The absence of discriminant validity means that the latent variable is better explained by items that belong to other variables, than by items of their own latent variable (Hair Jr. et al., 2010). If the root square of AVE is higher than the correlations of the given construct, we are in presence of discriminant validity.

After giving important considerations regarding survey elaboration, variables, scales, sample and theoretical considerations about Structural Equation Modeling (SEM), it is now possible to proceed with the results of the analysis.

4. Results

The present section presents data analysis and the results to validate the hypothesis of investigation. It is divided into two parts: firstly, results about the concepts to set a framework will be presented, and then, the results of the conceptual model will be presented. In this stage, measurement model and structural model will be presented and to finish this section, validation of the hypotheses will be given.

4.1. Framework Questions' Results - Music Festivals in Portugal

In order to better comprehend the profile of the respondent festivalgoers, some questions were made. The goal was to find how many days they were at Music Festivals, if they had already went in another years, if they intend to repeat the experience and if they knew the sponsoring brand before the event.

Regarding Meo Sudoeste Festival, respondent festivalgoers were, in average, at 4,61 days (this Music Festival has the duration of five days), and before 2013, 57 of the 89 respondents had never participated in this Music Festival. 94,4% of these respondents affirm they want to repeat this experience. Super Bock Super Rock Festival, is a three-days Music Festival and most of the respondents appreciated this experience as a whole, going to the three days of the event (average: 2,25; mode: 3). 19 of the 24 respondents had never frequented this event before, making them first-time attendees, and 87,5% of the respondents said that want to go to Super Bock Super Rock Festival again. Optimus/NOS Alive Festival, similarly as Optimus/NOS Primavera Sound Festival, is a urban Festival and both have the duration of three days. The big difference between these two is that while in Optimus/NOS Primavera Sound Festival (located in Porto) participants went, in average at 2,36 days (mode is 3; curiously none of the respondents were only two days – one or three days were the only chosen options), in Optimus/NOS Alive Festival (located in Lisbon), participants went, in average at 1,97 days (mode is 1). Only 16 of the 44 respondents participated in Optimus/NOS Primavera Sound Festival in 2012 (first edition of the Music Festival in Portugal was in 2012). 100% of the respondents of Optimus/NOS Primavera Sound Festival and 94,9% of the respondents of

Optimus/NOS Alive Festival affirmed that want to repeat the experience. Vodafone Paredes de Coura Festival has, as Meo Sudoeste Festival, a duration of 5 days. As can be expected by its reputation and tradition, the average of days in the Music Festival was 4,49 (mode was 5), and 98,2% want to repeat the experience and go again to the event.

Conversely to all the other Music Festivals, Optimus/NOS Alive Festival and Vodafone Paredes de Coura Festival had more people attending these Festivals in edition of 2012, than in any other editions.

Some of the results regarding the question “Did you already knew the brand (name of the sponsoring brand) before going to the Music Festival?” were surprising. 100% of the respondents of each festival already knew Optimus/NOS and Vodafone, but 1 person didn’t knew Meo and 1 person didn’t knew Super Bock. This wasn’t expected, since these brands are presented in our day-to-day activities.

In order to access brand awareness of the sponsoring brands, brand recall & recognition were analyzed and respondents were asked to identify the name of sponsors. Besides its great importance for brand awareness, Gupta (2003) stated that the correct identification of the sponsor is really important for sponsorship effectiveness.

As already explained, this question was answered for all the respondents (N=788) and it wasn’t mandatory, so that they could write only the answers they really know. Table 9 shows how well respondents can identify the sponsors of each Music Festival.

Table 9. Recall & Recognition of the Brand Naming Sponsors

	Optimus/NOS Alive	Vodafone Paredes Coura	Optimus/NOS Primavera Sound	Meo Sudoeste	Super Bock Super Rock
N Valid	754	640	589	754	715
DN/NA	34	148	199	34	73

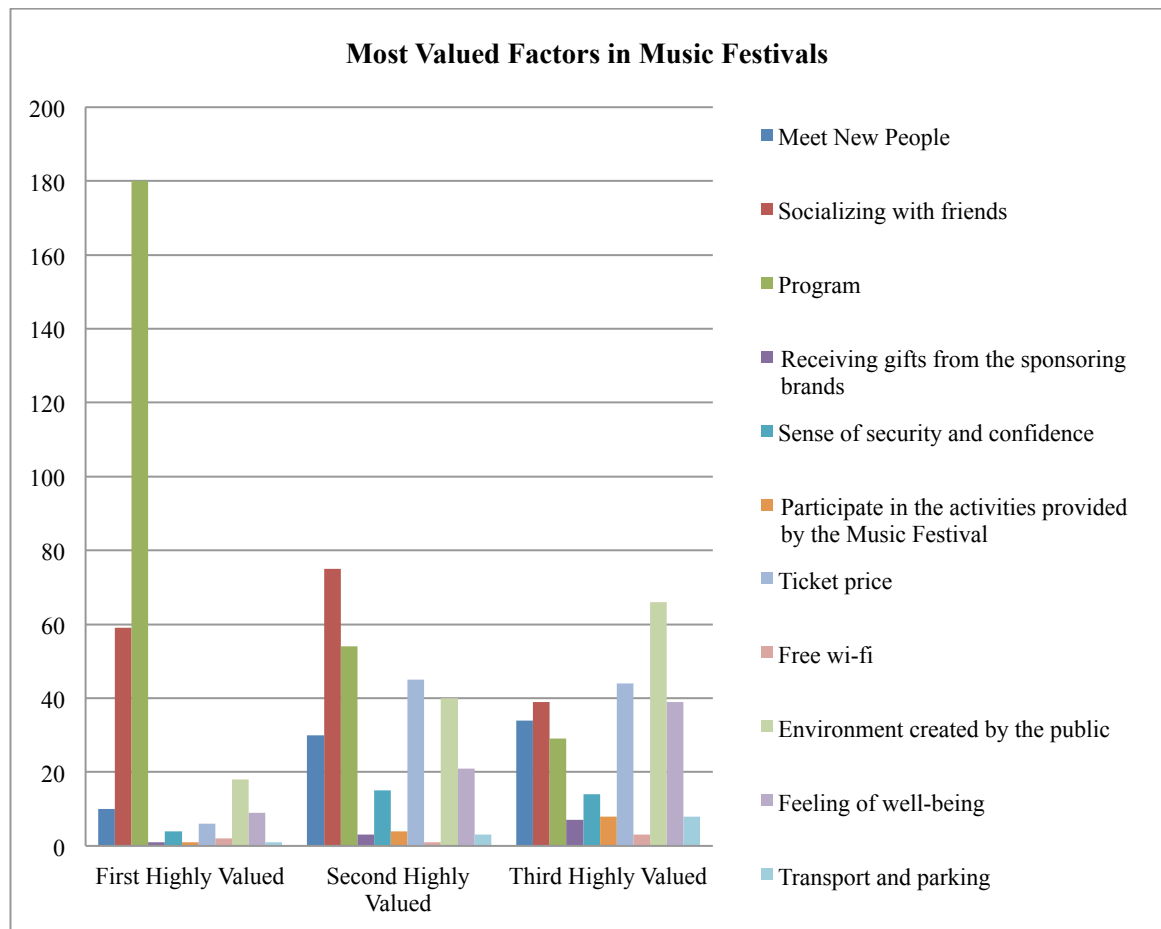
Source: Output SPSS

Table 9 shows that respondents better recognize the sponsors of Alive Festival (naming sponsor: Optimus/NOS) and of Sudoeste Festival (naming sponsor: Meo). Although the survey was about Music Festivals in 2013, where Optimus sponsored Alive and

Primavera Sound, pre-tests revealed that a lot of people answered NOS instead of Optimus. This was later proved by the answers of this question. Indeed, this may demonstrate that the re-branding²⁶ was well succeeded.

Another dimension evaluated was the factors that festivalgoers value most when participate in a Music Festival. From a list of several factors, respondents were asked to classify from 1 (first highly valued) to 3 (third highly valued) the three factors that mostly impact their decision of participating in a Music Festival. Figure 3 shows the results of the most valued factors in Music Festivals.

Figure 3. Main reasons that motivate the participation in Music Festivals in Portugal



Source: Own elaboration using Excel

²⁶ The brand NOS raised from the fusion between Optimus and Zon.

As already mentioned, there were some questions on the survey with the goal of establishing a framework for this study. Literature review indicated a lot of useful concepts for achieving this objective, but since the survey had to be short and simple, only some of them were used.

After these questions, the survey was divided into three parts. The first one asked respondents to answer the questions taking into consideration only the music festival they attended. This part was composed by three scales for measuring emotional experience of the event (EmoExpEv), perceived status of the event (StatEv) and event attitude (EvAttit).

It's important to refer that all these scales were measured with a 7 point Likert Scale from "Strongly Disagree" (1) to "Strongly Agree" (7), where (4) means "Neither agree nor disagree". There were 291 respondents and 0 missing values.

Table 10 shows the descriptive statistics of these variables.

Table 10. Descriptive Statistics of Emotional Experience of the event, Status of the Event and Event Attitude

		Emo ExpEv1	Emo ExpEv2	StatEv 1	StatEv 2	StatEv 3	Ev Attit1	Ev Attit2	Ev Attit3	Ev Attit4
N	Valid	291	291	291	291	291	291	291	291	291
	Missing Value	0	0	0	0	0	0	0	0	0
Mean		6,33	6,24	5,56	5,89	6,23	3,35	5,73	5,80	6,34
Median		7,00	7,00	6,00	6,00	7,00	3,00	6,00	6,00	7,00
Mode		7	7	7	6	7	4	7	6	7
Standard Deviation		1,067	1,085	1,270	1,129	1,119	1,715	1,283	1,137	,970
Minimum		1	1	1	1	2	1	1	1	1
Maximum		7	7	7	7	7	7	7	7	7

Source: SPSS Output

Table 10 shows that all these questions about the Music Festival had high means (above 5) and "Strongly agree" (7) was the answer more frequent for the majority of the items.

Emotional experience of the event intended to perceive the degree of like hood of the Music Festival, asking questions like “I love this Music Festival” (EmoExpEv1) and “I like the atmosphere/environment of this Music Festival” (EmoExpEv1). The answers were “strongly agree” for 60,5% and 56,4% respectively, which means that more than a half of the respondents really liked the Music Festival they’ve participated. This is also shown by the mode of both “ExpEv1” and “ExpEv2”, that is 7.

Status of the event intended to analyze how participants perceive the status of the event. The questions were “This Music Festival has international significance” (StaEv1), “This Music Festival it’s an important musical event” (StaEv2) and “This Music Festival is important for the region where it is held” (StaEv3). For the fist item “StatEv1”, 78,4% of the answers ranged between “Somewhat agree”, “Agree” and “Strongly agree”, meaning that respondents recognized that the Music Festival in question has international significance. The second item showed that 36,4% “agreed” and “35,1%”, which means that acknowledged that this Music Festival is an important musical event. Regarding the third item, “StaEv3”, 57,4% of the respondents affirm that the Music Festival they attended it’s important for the region where it happens.

Event attitude was measured by the items “This Music Festival includes information of the brand relevant to me” (EvAttit1), “This Music Festival succeeded in involving me” (EvAttit2), “This Music Festival was well arranged” (EvAttit3) and “I will be pleased to recommend this Music Festival to others.” (EvAttit4). “EvAttit1” is the item that presents the lowest mean of the four items (3,35), the highest standard deviation (1,715), and the mode of the answers was “Neither agree nor disagree”, which means that respondents didn’t consider that the Music Festival includes important information about the brand that is relevant for them. 35,4% of the responses for the item “EvAttit2” were “Strongly Agree” and 27, 1% were “Agree”, meaning that respondents considered the Music Festival well succeeded because in involving them. 66,3% of the respondents “Agreed” and Strongly agreed” that the Music Festival they participated was well organized. Last item, “EvAttit4” showed that 58,8% of the respondents “Strongly agreed” in recommend the Music Festival they attended to other people.

The second part of the survey asked respondents to answer the questions taking into consideration the sponsoring brand in the Music Festival context. This part analyzes the

contact of participants with the sponsoring brand (BrContact), Even-Sponsor Fit (ESF), Participation on the Event (PartEv), Event Persuasiveness (EvPersuas) and Brand Image Transfer (BIT). Since ESF and BIT belong to the conceptual model, they will be analyzed in next section.

Table 11 and 12 show the descriptive statistics of these variables.

Table 11. Descriptive Statistics of Contact with Brand

	Yes	%	No	%
I've never had contact with the brand on the Muisic Festival	27	9,3	264	90,7
Merchandising was distributed in the event	232	79,7	59	20,3
Flyers were distributed in the event	37	12,7	254	87,3
On the stand of the brand	94	32,3	197	67,7
On the restoration area	37	12,7	254	87,3
Others	16	5,5	275	94,5

Source: Output SPSS

The contact of participants with the sponsoring brand was analyzed by asking the question "In which circumstances did you interact with the brand in the Music Festivals".

Respondents could choose more than one answer (this is the only variables that isn't measured by a Likert Scale). In table 11, column "Yes" means that respondents choose this option (this is, they interact with the brand in these circumstances) whilst column "No" means that respondents didn't were in contact with the sponsoring brand under these circumstances. It's possible to conclude that most of the respondents had contact with the brand through merchandising delivered by the sponsoring brands (79,7%). On option "Others", respondents referred advertisement during breaks and on the stage, VIP area, and others.

There are interesting comments of the respondents regarding the contact of the brand.

One respondent answered about brand Optimus/NOS, in Primavera Sound Music Festival: "The name of the brand was everywhere without being intrusive". About the same brand and Music Festival, another respondent answered that "Thankfully I have not been in contact with the brand... That's not why I go to a Music Festival, and in my opinion it only harms the experience of going to a festival."

This shows how different opinions can be, even regarding to the same brand and the same Music Festival.

Results of Participation on the Event (PartEv) and Event Persuasiveness (EvPersuas) are shown on table 12.

Table 12. Descriptive Statistics of Participation in the Event and Event Persuasiveness

		ParEv1	ParEv2	EvPersuas1	EvPersuas2
N	Valid	291	291	291	291
	Missing	0	0	0	0
	Values				
Mean		3,50	3,72	2,29	3,83
Median		3,00	4,00	2,00	4,00
Mode		1	1	1	1
Standard Deviation		2,113	1,985	1,652	1,961
Minimum		1	1	1	1
Maximum		7	7	7	7

Source: SPSS Output

Participation on the Event was measured by the items “I participated in the activities organized by the sponsoring brand” (ParEv1) and “I interacted with the brand in the event” (ParEv2). In the first item, “ParEv1”, 41,2% of the respondents didn’t participated on the activities organized by the sponsoring brand. “ParEv2” had similar results for all seven points of the scale, which means that the opinions about the interaction with the brand differ a lot between respondents.

Event Persuasiveness was assessed by the items “This Music Festival made me want to buy products or services of the sponsoring brand” (EvPersus1) and “This Music Festival made me think in a positive way about the sponsoring brand” (EvPersus2). 46,7% of the respondents “Strongly disagreed” of “EvPersus1”, which means that the event wasn’t persuasive in convincing participants to buy sponsor’s products and services. In “EvPersus2”, the answers were homogeneous. “Strongly disagree” and “Neither agree nor disagreed” had the same percentage (18,6%), meaning that the studied Music Festivals weren’t succeeded in making participants think positively about the sponsoring brands.

All these items have low means and the mode for all of them was “Strongly disagree” (1). Brand Loyalty/Commitment to the Sponsor (BrLoyal), Brand Experience (BE), Brand Attitude (BA) and Purchase Intentions (PI) composed the third part of the survey. Of these variables, the only that doesn’t belong to the conceptual model is Brand Loyalty/Commitment to the Sponsor, so this concept it’s going to be analyzed here and the remaining will be studied in next section.

Table 13 shows the descriptive statistics of this variable.

Table 13. Descriptive Statistics of Brand Loyalty/Commitment to the Sponsor

		BrLoyal1	BrLoyal2	BrLoyal3
N	Valid	291	291	291
	Missing Values	0	0	0
	Mean	3,09	3,47	3,23
	Median	2,00	3,00	3,00
	Mode	1	1	1
	Standard Deviation	2,191	2,202	1,872
	Minimum	1	1	1
	Maximum	7	7	7

Source: Output SPSS

Brand Loyalty/Commitment to the Sponsor was measured by three items: “I consider myself to be loyal to the sponsoring brand” (BrLoyal1), “This sponsoring brand would be my first choice” (BrLoyal2) and “I will buy other brands if this sponsoring brand isn’t available at the store” (BrLoyal3). The means of all the items were low, as well as the mode of the answers, that is, “Strongly disagree” (1). 41,2% of the respondents answered that “Strongly disagree” to the first item (BrLoyal1), which means that the great majority of the respondents aren’t engaged with the sponsoring brands. The second item followed this tendency, and 30,9% of the respondents choose “Strongly disagree”, when asked if that sponsoring brand is one of their first choices. However, 24,1% of the respondents answered “Strongly disagree” meaning that if this sponsoring brand isn’t available, they

are not going to search another brand. This answer contraries the tendency of the previous items.

After setting this framework, it is possible to proceed with the analysis of the concepts of the model.

4.2. Conceptual Model

The conceptual model has, as shown, four constructs that are determinants for the explained latent variable, that is, Purchase Intentions. It is important to remind that although the relations between constructs are already tested and proved by literature review, this model represents a new approach of those relations.

In this section will be possible to understand how these variables relate to each other reaching the validation of the hypothesis.

As previously mentioned, the concept Brand Image Transfer is shown to be different of the other variables, which implies a specific analysis. For this reason, the analysis of this variable will have a proper sub-chapter, without entering on measurement and structural models.

In the end of this section, all the concepts and hypotheses of investigation will be presented and related.

4.2.1. Measurement Model

Measurement Model was calculated using Exploratory Factor Analysis (EFA), in order to reduce data and identify the most important items for each construct. By its turn, EFA is generally analyzed using the Principal Component Analysis (PCA). This analysis was applied to the latent variables presented in the conceptual model. The results are shown in tables 14 and 15.

Table 14. Kaiser-Meyer-Olkin (KMO) and Bartlett Test of BE, BA, ESF and PI

		BE	BA	ESF	PI
KMO Measure of sampling adequacy		0,929	0,907	0,767	0,908
Bartlett's Test of Sphericity	Aprox. Chi-square	2273,656	1496,206	520,495	1186,74
	df	36	21	6	15
	Sig.	0	0	0	0

Source: SPSS Output

In order to do the factorial analysis, there is a need of having correlations between variables. Kaiser-Meyer-Olkin (KMO) Measure and Bartlett's Test of Sphericity provide this valuable information (Pestana & Gageiro, 2008).

Bartlett's Test of Sphericity estimates the probability of the correlation matrix between items be zero. Kaiser-Meyer-Olkin (KMO) Test, for its part, shows that the more close to 1, the better are the results of sampling adequacy (Pestana & Gageiro, 2008). According to Malhotra (2007), values of KMO that are between 0,5 and 1 suggest that factor analysis is appropriate, which indicates that all the latent variables have good indices (table 14). Pestana & Gageiro (2008) refers that Kaiser gets into more detail and affirm that values between 0,9 and 1 indicate very good sampling adequacy (which is the case of Brand Experience, Brand Attitude and Purchase Intentions) and values between 0,7 and 0,8 indicate a mean sampling adequacy (in this situation, Event-Sponsor Fit). Bartlett's Test of Sphericity shows that this analysis is statistically significant ($p=,000$).

Once the appropriateness of factor analysis was proved to be a good way for analyzing data, it is now necessary to proceed with the Principal Component Factor Analysis (table 15).

Table 15. Exploratory Factor Analysis - Principal Component Analysis

	Brand Experience	Brand Attitude	Event-Sponsor Fit	Purchase Intentions
	Loading	Loading	Loading	Loading
BE2	0,775			
BE3	0,871			
BE4	0,869			
BE5	0,884			
BE6	0,871			
BE7	0,814			
BE8	0,852			
BE9	0,833			
BE10	0,784			
BA1		0,873		
BA2		0,854		
BA3		0,909		
BA4		0,893		
BA5		0,7		
BA6		0,81		
BA7		0,725		
ESF2			0,55	
ESF3			0,89	
ESF4			0,905	
ESF5			0,849	
PI1				0,889
PI2				0,844
PI3				0,865
PI5				0,855
PI6				0,883
PI7				0,694
Eigenvalues	6,353	4,787	2,634	4,242
Variance (%)	70,589	68,393	65,839	70,704

Source: Own elaboration using SPSS Output

“The eigenvalue for a factor indicates the total variance attributed to that factor” (Malhotra, 2007, p. 617) and, as expected, they decrease from the first item, until the last item of the construct.

According to Malhotra (2007), the explained variance has to be around 60-70% and as it can be observed, the latent constructs meet this requirement. As it is possible to observe the percentages of the explained variances are high, which is a good indicator.

The results of PCA, one of the analysis most used on factor extraction, returned only one component for each construct, which means that there is unidimensionality of the scale. An unidimensional measure means that “a set of measured variables (indicators) can be explained by only one underlying construct” (Hair Jr. et al., 2010, p. 696). Correlation matrices are presented in section Appendix.

Once this analysis is finished, it is now necessary to confirm EFA results. This confirmation is made through Confirmatory Factor Analysis (CFA). This method also allows an optimization of the measurement model, by improving its fit indexes.

The reliability of the scale was already proved before, and every necessary adjustments were made. There is now the necessity of verifying the validity of the scale.

The following tables show the results of the validity of each scale of the conceptual model.

Table 16. Construct Reliability (CR) and Average Variance Extracted (AVE)

	BE	BA	ESF	PI
AVE	0,67	0,64	0,58	0,65
CR	0,95	0,92	0,84	0,92

Source: Own elaboration using SPSS and AMOS Output

As shown in table 16, AVE is greater than 0,5 and CR is greater than 0,7 in all constructs, which demonstrates that these two indicators of validity are validated. Convergent validity is, therefore, proved, since CR is greater than AVE and AVE is higher than 0,5. So, this means that there are positive and high correlations between the items of the constructs (Hair Jr. et al., 2010; Marôco, 2010).

Table 17. Correlation Matrix and AVE square root in diagonal

	BE	BA	ESF	PI
BE	0,82			
BA	0,55	0,80		
ESF	0,60	0,57	0,76	
PI	0,59	0,82	0,49	0,81

Source: Own elaboration using SPSS and AMOS Output

Regarding discriminant validity (table 17), it is possible to affirm that all variables except Brand Attitude have discriminant validity, once the root square of AVE is lower than one of its correlations, which means that the items that measures Brand Attitude are more correlated with Purchase Intentions than with the own construct (Brand Attitude). The absence of discriminant validity then means that respondents did not perceived these two constructs as distinct constructs. This may be justified by two reasons: the first one deals with the fact of the correlations of Brand Attitude are high (the table with Brand Attitude's correlations is presented in section "Appendix"), which hampers the root square of AVE to be bigger than its own correlations; the second one is related with the fact of both concepts have a behavioral predisposition perceived by consumers, as can be shown on literature review.

Nevertheless, in this context, it is important to highlight that it is more positive to have a downstream absence of discriminant validity than an upstream.

To revert the absence of discriminant validity in Brand Attitude, it was necessary to establish a correlation (equal to 1) between Purchase Intention and Brand Attitude. After establishing this correlation, the model was again estimated and showed an aggravation of some of the fit indexes. Table 18 presents fit indexes (further explanations will be given referring to this topic on section 4.2.2.) both before the establishment of the correlation (equal to 1) and after that correlation.

Table 18. Fit Indexes before and after correlation establishment

Statistics	Fit Indexes (Before correlation=1)	Fit Indexes (After correlation=1)
X²/DF	3,189	3,196
CFI	,902	,901
TLI	,890	,889
NFI	,864	,863
RMSEA (C.I.90%) and <i>p-value</i> (H0: RMSEA ≤ 0,05)	,087	,087

Source: AMOS Output

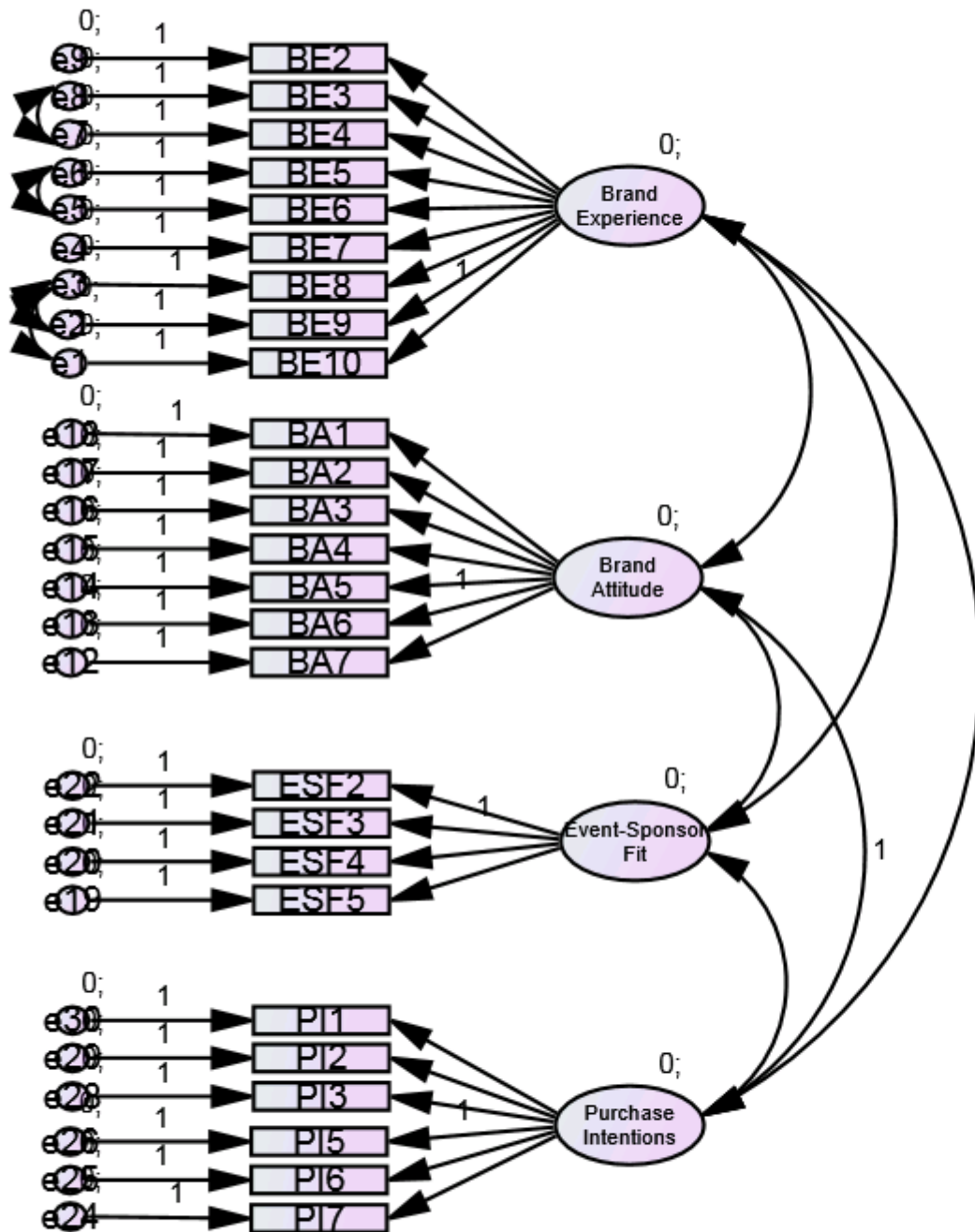
As it is possible to observe, after establishing this correlation, all fit indexes got worse (with the exception of RMSEA that remains with the same value), which is a good predictor of having discriminant validity (Anderson & Gerbing, 1988).

However, once these results were not clear (because the decreasing of the values was small and RMSEA remained the same), further investigation was made. Hence, a new Principal Component Analysis was made, this time simultaneously with Brand Attitude and Purchase Intentions. PCA returned two components, and each of them presented higher loadings for their own constructs. This result suggests the existence of discriminant validity.

After all these adjustments it is now possible to affirm that all constructs have both convergent and discriminant validity.

Figure 4 displays the measurement model, already estimated and adjusted.

Figure 4. Measurement Model



Source: AMOS

The model will thus proceed with 4 latent variables, with the exclusion of some “intruder” items, with one more correlations, and 4 covariances between the errors

(covariances between errors with modification indexes higher than 30 were established, in order to improve fit indexes).

4.2.2. Structural Model

Once the measurement model is estimated and adjusted, it is possible to proceed with the structural model. There is the necessity of evaluating the capacity of the model to measure the correlations between variables, that is, to assess the model fit. Model fit “compares the theory to reality by assessing the similarity of the estimated covariance matrix (theory) to reality (the observed covariance matrix)” (Hair Jr. et al., 2010, p. 665).

Table 19 presents the most common indexes used to measure the goodness of fit of the model, and the results of the fit indexes of this study.

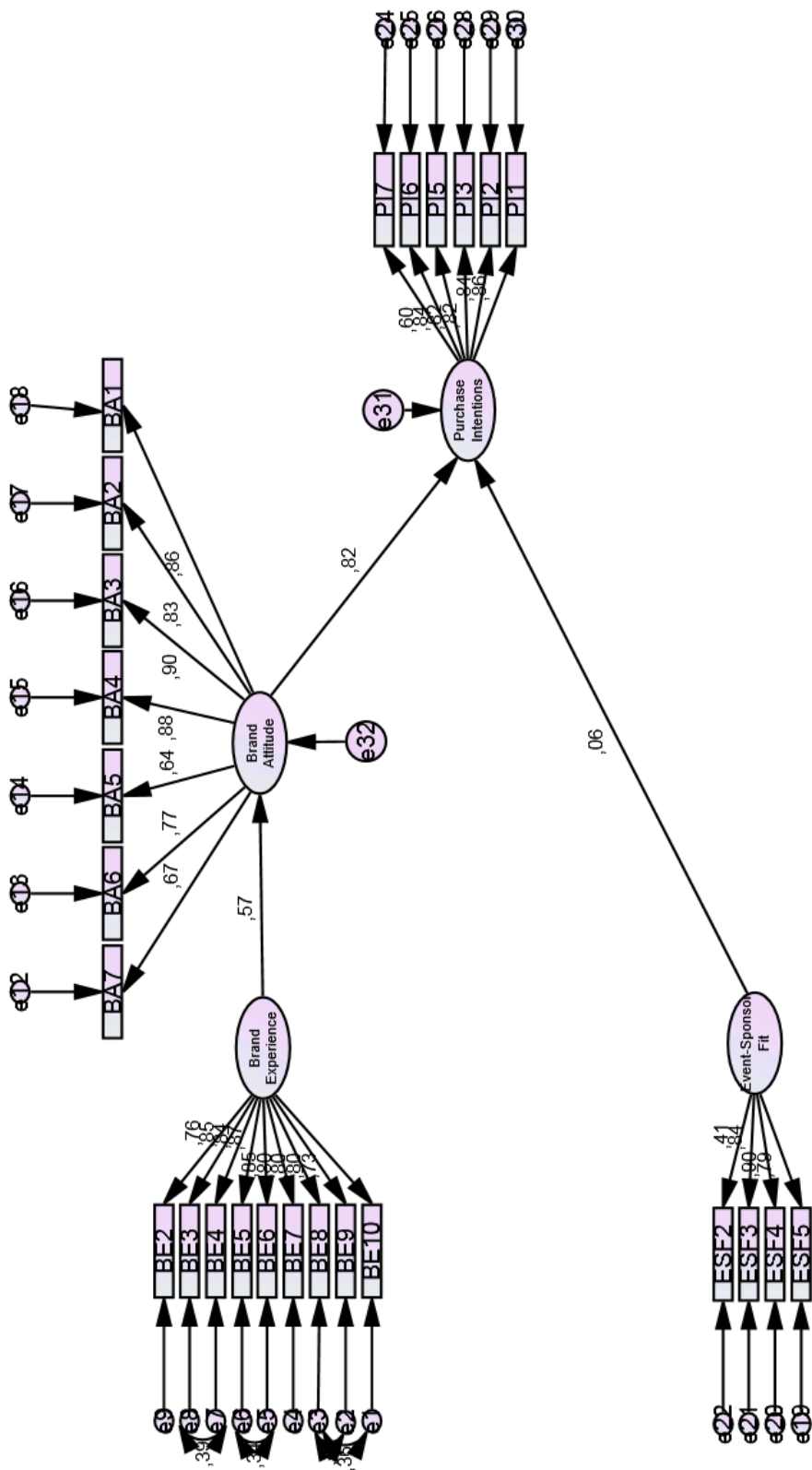
Table 19. Statistics and indexes of goodness of fit of the models

Statistics	Reference Values	Fit Indexes
X²/DF	> 5 – Bad Adjustment	3,682
]2; 5] – Tolerable Adjustment	
]1; 2] – Good Adjustment	
	~1 – Very Good Adjustment	
CFI	< 0.8 – Bad Adjustment	0,878
TLI]0,8; 0,9] – Tolerable Adjustment	0,865
NFI]0,9; 0,95] – Good Adjustment	0,841
	≥ 0,95 – Very Good Adjustment	
RMSEA	> 0.10 – Unacceptable Adjustment	0,096
(C.I. 90%)]0,05; 0,10] – Tolerable Adjustment	
and <i>p-value</i> (H0: RMSEA ≤ 0,05)	≤ 0,05 – Good Adjustment	

Source: Adapted from Marôco (2010); AMOS Output

The above model fit indexes (presented in table 19) contain one correlation and 4 covariances between errors. As it is possible to observe, every indexes demonstrate a tolerable adjustment of the model. Figure 5 presents the standardized structural model (path diagram).

Figure 5: Structural Model – Path Diagram



Source: AMOS Standardized Estimates

The standardized model shows a good loading on the relation between Brand Experience (BE) and Brand Attitude (BA) (0,57) and an even better loading between BA and Purchase Intentions (PI) (0,82). However, there is a low loading for the relation between Event-Sponsor Fit (ESF) and PI. This low value was expected, since literature doesn't provide any information about this direct relation. The initial relation implied an impact of ESF on Brand Image Transfer (BIT) and an impact of this later construct on PI. So, this low loading between ESF and PI is understandable, since BIT was not included in the model, given its specifics.

Nevertheless, several attempts were made to increase these loadings. Numerous alternative models were tested with all the possible relations: impact of ESF on BA; impact of ESF on BE; impact of ESF on PI and BA; impact of ESF on BA and BE; and impact of ESF on PI, BA and BE. Yet, the best indexes were the ones of the original model, which leads to the conclusion, that the original proposed model is the best one.

4.2.3. Brand Image Transfer Results

Similarly as what happened with the other latent constructs, an Exploratory Factor Analysis (EFA) was used, more specifically a Principal Component Analysis to reduce data.

The results of this analysis are on 20 and 21.

Table 20. Kaiser-Meyer-Olkin (KMO) and Bartlett Test of BE, BA, ESF and PI

		BIT
KMO Measure of sampling adequacy		0,696
Bartlett's Test of Sphericity	Aprox. Chi-square	651,396
	df	171
	Sig.	,000

Source: SPSS Output

KMO index does not seem to be as high as the others latent constructs, but it is greater than 0,5, which according to Malhotra (2007) is an indicator of good adequacy of the sample (factor analysis is appropriate). Pestana & Gageiro (2008) for its turn refers that loadings between 0,6 and 0,7, represent a reasonable adequacy of the sample. Bartlett's Test of Sphericity shows that this analysis is statistically significant ($p=,000$).

Following the procedure of EFA, and once the appropriateness of factor analysis was proved to be a good way for analyzing data, it is possible to proceed with the Principal Component Analysis of BIT.

The rotation method used was Varimax with Kaiser normalization.

Table 21. Principal Component Analysis (BIT) - Rotated Component Matrix

	Component							Characteristics/Items
	1	2	3	4	5	6	7	
BITa1	,000	-,250	,172	-,031	,046	,742	,103	Young
BITa2	,006	,161	,111	,135	,760	,031	-,061	Exciting
BITa3	-,068	-,153	,710	,099	,205	-,056	,083	Radical
BITa4	,766	,049	,013	-,052	,050	-,040	-,077	Healthy
BITa5	,247	,670	,054	-,271	-,140	-,097	,081	Alternative
BITa6	,551	,080	,209	-,093	,043	-,151	-,071	Environmentally Friendly
BITa7	,161	,308	,405	-,379	,008	-,323	,133	Different
BITa8	,471	-,061	-,093	-,095	,292	,182	,320	Pleasant
BITa9	,059	,020	,638	,295	,038	,277	,093	Sexy
BITa10	,092	,105	,164	,691	,100	-,181	-,051	Popular/Traditional
BITa11	-,089	-,231	,103	,647	,049	,088	,033	Commercial
BITa12	,511	,264	,074	-,078	-,015	-,052	,170	Zen
BITa13	,495	,052	,429	,156	-,197	,169	-,325	Conservative
BITa14	,633	,013	-,196	,180	,094	,056	,103	Family-related
BITa15	,158	-,331	,027	,137	,615	,122	,144	Fun
BITa16	,128	,054	,373	-,313	,459	-,119	-,075	Original
BITa17	-,101	,506	-,156	-,061	,088	,589	-,235	Rock
BITa18	,100	,750	-,072	,057	,077	-,076	,101	Hipster
BITa19	,043	,134	,124	,005	-,022	,003	,845	Others

Source: SPSS Output

As shown in table 21, of the 19 items, 7 components were extracted, which means that BIT is not unidimensional. The first component is composed by the following characteristics: healthy, environmentally friendly, pleasant, zen, conservative, family-related. For this reason this component was labeled as “Green & Pleasant”, since it transmits peaceful and environmental features. The second component aggregates alternative and hipster characteristics, and for this reason it is called “Alternative”. The third component has radical, different and original characteristics, so it is called “Authentic”. The fourth component is composed by sexy, popular/traditional and commercial characteristics, hence called “Mainstream”. The fifth component is called “Appealing” because it groups fun and exciting characteristics. The sixth component has only two characteristics, young and rock, so it is called “Youthful”, and the last component is labeled as “Others”.

Table 22 shows a summary of the components and their characteristics.

Table 22. Components of BIT and their characteristics

Components						
1	2	3	4	5	6	7
Green & Hedonic	Alternative	Authentic	Mainstream	Appealing	Youthful	Others
Healthy	Alternative	Radical	Sexy	Fun	Young	Others
Environmentally friendly	Hipster	Different	Popular/Traditional	Exciting	Rock	
Pleasant		Original	Commercial			
Zen						
Conservative						
Family-related						

Source: Own elaboration

After a proper analysis of all variables, it is now possible to proceed with the hypotheses testing.

4.3. Hypotheses Testing

The validation of the hypotheses was made in two different ways. The impacts between Brand Experience, Brand Attitude, Even-Sponsor Fit and Purchase Intentions were tested with SEM, and the relations with Brand Image Transfer were tested with Linear Regression Models, explained below.

Relatively to the four constructs analyzed with SEM, it was possible to assess that all of them had convergent and discriminant validity in the Confirmatory Factor Analysis, which means that is possible to proceed with all of them in the model.

Table 23 shows the standardized total effects of the model.

Table 23. Standardized Total Effects (Direct + Indirect)

	BE	ESF	BA	PI
BA	,574	,000	,000	,000
PI	,468	,057	,817	,000

Source: AMOS Output

With the analysis of the previous table (table 23), it is possible to affirm that Brand Attitude is the construct with most impact on Purchase Intentions, that is, BA is the construct with more weight in the explanation of PI. Brand Attitude is, as known, only impacted by Brand Experience.

Table 24 displays the β loadings of the Structural Model.

Table 24. SEM Model Estimates

		Beta (β)	P
BA	<--- BE	,621	***
PI	<--- ESF	,063	,175
PI	<--- BA	1,117	***

Source: AMOS Output

Table 24 provides information regarding the validation of H1 and H3:

H1 proposed that Brand Experience has a positive direct impact on Brand Attitude, and this hypothesis is confirmed ($\beta = ,621$; p-value < 0,001).

H3 suggested that Brand Attitude has a positive direct impact on Purchase Intentions. As it is possible to confirm on table 24, this hypothesis is confirmed ($\beta = 1,117$; p-value < 0,001). The loading of β supports again the high correlation between these two constructs.

This hypothesis was tested with SEM, using AMOS.

During the development of this study, some limitations of were found, mainly because of the analysis of Brand Image Transfer. As already known, it was necessary to remove this construct of the Model in SEM analysis, and examine it with a different approach. With this, a new and unexpected relation appeared. This is the relation between Event-Sponsor Fit and Purchase Intentions. Table 24 shows that this relation is not confirmed ($\beta = ,063$; p-value = 0,175). This was already expected, since literature doesn't prove this relationship.

In order to analyze the impact between Brand Image Transfer and Event-Sponsor Fit, it was necessary to proceed with a Linear Regression Model, which intends to examine the relation between two quantitative variables (Pestana & Gageiro, 2008). The propose of this model is to understand if an independent variable can (or not) influence a dependent variable (Marôco, 2003).

To proceed with this Model, it was necessary to transform ESF and PI in a composite measure through a simple arithmetic mean of the items of each scale. Regarding BIT scale, the Likert Scale was used in order to uniform measures.

The following tables (25 and 26) provide the necessary information to study the relation between the above-mentioned variables.

Table 25. Model Summary - Linear Regression of the Independent Variable “Event-Sponsor Fit” and of the Dependent Variable “Brand Image Transfer”

Model	R	R Square	Adjusted R Square	St. Error of the Estimate
1	,315 ^a	,099	,096	1,980

a. Predictors: (Constant), ESF

Source: SPSS Output

Table 26. Coefficients^a - Linear Regression of the Independent Variable “Event-Sponsor Fit” and of the Dependent Variable “Brand Image Transfer”

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	β		
1	(Constant)	1,538	,356		4,321	,000
	ESF	,493	,089	,315	5,569	,000

a. Predictors: (Constant), ESF

Source: SPSS Output

Event-Sponsor Fit is estimated with a positive sign (+), which means that the above-mentioned variables vary in the same direction. For this reason, it is possible to accept the validation of H2.

Analyzing the independent variable separately, it can be said that the predictor effect of Event-Sponsor Fit is significant ($p = ,000$) to a significance level of 5% ($p = 0.005$). It is also shown that the explanatory weight of Event-Sponsor Fit is lower than the unit ($B = ,493$).

The significance of the regression was also tested, using an ANOVA's F Test. For a significance level of 5 %, the obtained statistics allows to conclude that the explanatory variable (Event-Sponsor Fit) contributes for the explanation of the variance of Brand Image Transfer. This means that the adjusted model is significant to explain the relation between these two variables ($p = ,000$).

In regards to the adjusted determination coefficient (R^2), that is a measure of the quality of the regression, the obtained value was 0,96. Thus, the ESF allows to explain about 10% of the variance of the dependent variable Brand Image Transfer.

The relation between Brand Image Transfer and Purchase Intentions can be studied with the same method. The following tables (27 and 28) provide the necessary information to study the relation between the above-mentioned variables.

Table 27. Model Summary - Linear Regression of the Independent Variable "Brand Image Transfer" and of the Dependent Variable "Purchase Intentions"

Model	R	R Square	Adjusted R Square	St. Error of the Estimate
1	,168 ^a	,028	,025	1,49154

a. Predictors: (Constant), BIT

Source: SPSS Output

Table 28. Coefficients^a - Linear Regression of the Independent Variable "Brand Image Transfer" and of the Dependent Variable "Purchase Intentions"

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	β		
1	(Constant)	3,252	,170		19,129	,000
	BIT	,122	,043	,168	2,856	,005

a. Predictors: (Constant), PI

Source: SPSS Output

Brand Image Transfer is estimated with a positive sign (+), which means that the above-mentioned variables vary in the same direction. For this reason, it is possible to accept the validation of H4.

Analyzing the independent variable separately, it can be said that the predictor effect of Brand Image Transfer is significant ($p = ,005$) to a significance level of 5% ($p = 0.005$). It is also shown that the explanatory weight of Brand Image Transfer is lower than the unit ($B = ,122$).

The significance of the regression was also tested, using an ANOVA's F Test. For a significance level of 5 %, the obtained statistics allows to conclude that the explanatory variable (Brand Image Transfer) contributes for the explanation of the variance of Purchase Intentions. This means that the adjusted model is significant to explain the relation between these two variables ($p = ,005$).

It is important to refer that for a significance level of 1%, the predictor effect of Brand Image Transfer is significant ($p = ,000$). The significance of the regression was also tested by a significance level of 1%, using an ANOVA's F Test. The results show that the adjusted model is significant to explain the relation between these two variables ($p = ,000$). Besides, it is important to take in account the fact that these Linear Regression Models were tested with just one independent variable.

In regards to the adjusted determination coefficient (R^2), that is a measure of the quality of the regression, the obtained value was 0,025. Thus, the BIT allows to explain about 2,5% of the variance of the dependent variable Purchase Intentions.

The above Linear Regression Models provide information regarding the validation of H2 and H4:

H2 proposed that Event-Sponsor Fit has a positive direct impact on Brand Image Transfer. For a significance level of 5%, there is statistically significant evidence to confirm this hypothesis.

H4 suggested that Brand Image Transfer has a positive direct impact on Purchase Intentions, which turns to be true. For a significance level of 5%, there is statistically significant evidence to confirm this hypothesis.

These hypotheses was tested with Linear Regression Model, using SPSS.

To sum up, table 29 presents the results of the hypotheses of investigation.

Table 29. Results of Research Hypotheses

	Hypothesis	Result
H1	Brand experience has a positive direct impact on brand attitude.	Confirmed
H2	Event-sponsor fit has a positive direct impact on brand image transfer.	Confirmed
H3	Brand attitude has a positive direct impact on purchase intentions.	Confirmed
H4	Brand image transfer has a positive direct impact on purchase intentions.	Confirmed

Source: Own elaboration

Once results are presented it is now possible to discuss and compare them with previous studies and literature review.

5. Discussion

The way people perceive and evaluate an event depends on several internal and external factors. On one hand, it has to deal with a personal and empirical experience with that event; and on the other hand, it depends on external factors, like the venue, the environment of the event, the number and type of participants, event activities, promotional appearance, and others, that have a great influence in the way of a participant sees and perceives that event (Gwinner, 1997). Besides, the event image, and the attitude towards the event of one person, represents all the experiences of that person in the event, plus his/her predisposition in receiving everything that the event has to give (Gwinner, 1997). Often, perceptions of quality, depends on how big is the event, how different and prestigious is the venue, how important are the organizers/participants, or how “cool” is to be in that event (Gwinner, 1997). By analyzing these five different types of music festivals, is clear how the motivations for participating in these kinds of events change, according to the target audience. Music festivals, although are the same event type, and have the same core objective (music), can be completely different, depending on what they offer: type of music (mainly headlines), environment, logistic conditions, concept, ticket price, event history, and many other factors.

This section intends to discuss the results of the previous one. Firstly, a discussion of some of the variables to set the framework will be confronted with the study made by Talkfest. After this, a discussion about the results of the constructs will follow.

Regarding the definition of festivalgoers' profile, this study concluded that 40,2% of the respondents festivalgoers, have between 17 and 20 years old; 64,6% are women and mostly reside on Porto (44%); The majority of the respondent festivalgoers are students (63,9%) and have a Licentiate Degree (47.8%).

These results confirm the results of the study made by Talkfest. Indeed, the results points in the same direction: they found that the age-group with more respondent festivalgoers has 17-20 years old, are mostly women, have licentiate degree, and are predominantly students.

The study made by Talkfest intended to analyze what are the main reasons that motivate the participation in Music Festivals in Portugal. This question has also been made in the survey of this study, in order to confront results and, in fact, they are similar: both studies found that the main reason for participating in these events is the program (artists, bands, headlines, etc.); the second most valued factor was socializing with friends, while in Talkfest's study was the price of the tickets; and the third factor was the environment created by the public, whilst in Talkfest's study was the feeling of safety (figure 3 in section 4.1. shows this results).

After the above considerations, it is possible to proceed with the discussion of the results of the constructs belonging to the model.

Given the results presented in the previous section, it's possible to affirm that the first hypothesis of investigation was confirmed, with a good loading. In fact, brand experience has a positive direct impact on brand attitude. Zarantonello & Schmitt (2013) also proved this relation in their study, and they concluded that the relation between these two constructs is positive and significant for all types of events, including the sponsored ones. It is important to refer once again that these constructs are different once while brand experience is a response to a *stimuli* (this response affects either sensory, affective, behavioral and intellectual dimensions as said by Brakus et al. (2009)), brand attitude is an evaluation. The same way, while the experience with the brand depends on the moment of interaction, and on marketing initiatives to provide the wanted experiences, brand attitude is harder to change and needs more time and effort (from managers, marketers, event organizers, etc.) to change it, because it is more stable over time.

The positive direct impact of Event-Sponsor Fit on Brand Image Transfer was confirmed to exist, such as several authors proved, more specifically, Gwinner *et al.* (2009), Koo *et al.* (2006), Smith (2004) and Gwinner & Eaton (1999) .

Gwinner *et al.* (2009) studied the relation between these two variables during a sport event. They concluded that event-sponsor fit positively impacts brand image transfer and they highlighted the importance of the existence of this congruence. They advised that, for events that don't have a clear adequacy between the event and the sponsoring brand,

brand managers should do an effort to improve and facilitate that fit, for instance with promotional materials that can explain to consumers this relationship.

Koo *et al.* (2006) also proved this relationship. They studied event participants and the questions (analysis) were made post-event. They have reached several findings, such as the fact of when consumers perceive a good fit between the event and the sponsor, corporate image and brand attitude enhances. Besides, the same authors concluded that the probability of consumers be able to correctly recognize the brand increases.

Smith (2004) developed a model to understand how brand image transfer takes place via sponsorship. For that, an analysis of the process of Brand Image Transfer was studied and they confirmed that it is really important to have a good fit between event and sponsor.

Gwinner & Eaton (1999) used an empirical research (were information about sponsorships were shown to the respondents) and proved that when event and brand are congruent (on image, values, associations, functional basis), the brand image transfer is enhanced.

Curiously, all the above-mentioned studies regarding the impact of event-sponsor fit in Brand Image Transfer are about sporting events.

The relation between brand attitude and purchase intentions was also proved: brand attitude has a positive direct impact on purchase intentions.. This result was also achieved by Spears & Singh (2004), that supported the hypothesis that brand attitude and purchase intentions are different, but correlated. Martensen *et al.* (2007, p. 296) also proved this relation and stated “brand attitude and the positive brand emotions have the largest impact on buying intention”.

As already mentioned, these constructs can even, at some point, be mistaken, once both have a behavioral predisposition.

Last of all, regarding the relation between Brand Image Transfer and Purchase Intentions, this study prove the hypothesis of the positive direct impact of the first variable on the later one.

The already mentioned study of Gwinner *et al.* (2009) also proved the relation between Brand Image Transfer and Purchase Intentions. They concluded that Brand Image Transfer is an effective predictor of Purchase Intentions of the sponsoring brands that are related with the events: “higher perceptions of image transfer are associated with high levels of purchase intentions for sponsoring brands” (Gwinner et al., 2009, p. 9).

This can mean that the transfer of images occurs from the event to the sponsor; if consumers like those images and want to incorporate them, they will buy the products or services of that sponsoring brand in order to absorb those images and characteristics. For instance, if a Music Festival is considered original, the transfer of image will imply that the brand is also considered original. If a consumer wants to incorporate that characteristic, he/she will buy products or services of that brand. In nowadays culture and for a lot of people, people are what they have; and what they have is filled with connotations, images and characteristics.

After discussing the results, it is possible to proceed with the conclusions and limitations of this study. Also, some considerations for future research will be given.

Conclusion

Traditional advertising is decreasing its efficacy near consumers, which forces marketers to be more creative (Martensen et al., 2007). Event Marketing arises as a solution for this problematic, once it provides an experience between the participants and the brands. Zarantonello & Schmitt (2013) presented Event Marketing as a powerful promotional tool, as it helps to engage consumers. This only happens if consumers know the sponsor and the event and are passionate about them (Close *et al.*, 2006). As Close *et al.* (2006, p. 423) mentioned, “in event marketing, incorporation of logos, trademarks, or package designs is a way to distinguish one's offerings and synergistically link them to the event”.

Events are very useful to transmit the wanted messages to the target audience, since in that environment it is possible to communicate in different ways, in a more ‘chilled’ environment, where participants are more pre-disposed to absorb all the experiences and information about the brands. Even if event participants are not familiar with some brands prior to the event (in the present study, only one person affirmed that did not know brand Meo and another didn’t know brand Super Bock prior to the event), companies should sponsor these kind of events and promote their marketing activities during the event (Close et al., 2006).

Music Festivals, more specifically, were the objects of this study, since they represent a type of event that is increasing in Portugal, both in number and in diversity. Sponsorship is one of the most important sources of revenue of Music Festivals.

Event sponsorship is a way to engage consumers with sponsors’ products (Close et al., 2006). In order to be effective, sponsorships must be well planned by brand managers and event organizers, in order to reach the target audience in the best possible way, delivering the right message they want to convey. Sponsorship is shown to be more efficient if products or services of the sponsoring brand are of low involvement. By contrast, there is a low impact in determining Purchase Intentions and attitude change, if the products or services have a great level of involvement. Thereby, companies should make a cautious evaluation, to analyze if image transfer will have impact on Brand Attitude and Purchase Intentions (Gwinner, 1997). The answer to the question ‘Why companies sponsor events?’ can be now given. The main reason deals with the intent to cause consumer

responses, making consumers want to buy their products and services (Close & Lacey, 2013).

There are a lot of concepts that impact Purchase Intentions as a whole, influencing in the end, sponsorship efforts, that is, assessing if these efforts are worth it or not, at several dimensions. This study only covers some of them, like Brand Experience, Brand Attitude, Event-Sponsor Fit and Brand Image Transfer.

Brand Experience appears as an antecedent of Brand Attitude, and as a driver that positively and directly impacts this later concept. While, on the one hand, Brand Experience expresses internal and subjective consumer responses to a *stimuli* caused by brands (Brakus et al., 2009), Brand Attitude represents evaluations (positive or negative) about a brand that triggers behavior. So, consumers first have an experience with the brand that stimulates an attitude toward it, which can be later converted in Purchase Intentions.

Brand Image Transfer arises also as an important concept in this framework, as it represents the transmission of image and associations from the event to the sponsor, making that sponsor incorporate event's characteristics (for instance, if Meo Sudoeste is a youthful Music Festival, then Meo is a youthful brand). Novais & Arcodia (2013) mentioned in their study that there are three types of factors that influence Brand Image Transfer: factors related to the sponsor (brand equity, brand awareness, brand prominence and brand preferences), to the event (nature of the event/sponsorship) and to the sponsorship program (Event-Sponsor Fit). In this study, only Event-Sponsor Fit was studied, as an antecedent of Brand Image Transfer, and it was proved to exist a positive direct impact of the first in the later one. Event-Sponsor Fit thus is the congruence between the sponsoring brand and the event. This congruence can concern associations, images and values and it is important that consumers understand the existence and link of these characteristics between the sponsoring brand and the event. In this situation, if a sponsor shows to have the same values and images of the event and vice versa (that is, a high Event-Sponsor Fit), then Brand Image Transfer will be significantly higher which will lead to an increase of consumer's Purchase Intentions, since consumer will want to incorporate the images and the 'coolness' of the event.

With the validation of this theoretical model and its hypotheses of investigation, it is expected a helpful contribution for music festivals' organizers and for the sponsoring brands. This contribution regards advices to better manage the effectiveness of the brand, for instance in budget control, or in creating a closer interaction between the brand and festivalgoers, so that they can go to these events, enjoy the experience, repeat it and recommended it to others. Besides, these concepts could be adapted to other realities (since the questions of the survey were built in a generic way, which allows it to be used across different sponsoring brands, companies and events) and other events other than music festivals, which might be a valuable contribution to other managers, and simultaneously, could be a starting point for future research. This can help filling in a gap on academic research, because despite the previously existing investigation in this area, there is still room for grow and there are a lot of opportunities for developing research.

The purpose of this study is to understand the impact of giving a brand's name to a Music Festival in Portugal, that is, how festivalgoers' purchase intentions are influenced by naming sponsors: do festivalgoers buy products or services of the naming brands because they sponsored the event? Does the experience with the brand at the event, and therefore the attitude toward the brand affects its image, arousing a will of buying products or services of the naming brand? How does the fit between the event and the sponsoring brand, contribute to the brand image transfer from the event to the sponsoring brand, leading to an increasing (or decreasing) of festivalgoers' purchase intentions of the naming brands that sponsored the event?

To disclose the answers to these questions, a survey was distributed and 291 individuals answered it, regarding one of the five chosen Music Festivals. The variables presented in the survey were the ones mentioned above (presented in the conceptual model), and others to set a framework, as participation in the event, event attitude, commitment to the sponsor, between others. The used scales were adapted from the literature, and they were previously tested and proved by several authors that measured these variables.

Although the relations between the five core variables (Brand Experience, Brand Attitude, Event-Sponsor Fit, Brand Image Transfer and Purchase Intentions) were previously proved by literature, this model is shown as a new proposal.

Results show that the proposed conceptual model works, that is, all the hypothesis were proved. That means that Brand Experience has a positive direct impact on Brand Attitude (H1) which was already suggested by Zarantonello & Schmitt (2013); Event-Sponsor Fit has a positive direct impact on Brand Image Transfer (H2), that was indicated by Gwinner *et al.* (2009), Koo *et al.* (2006), Smith (2004) and Gwinner & Eaton (1999); Brand Attitude has a positive direct impact on Purchase Intentions (H3), which was already proved by Spears & Singh (2004) and Martensen *et al.* (2007); and finally, Brand Image Transfer has a positive direct impact on Purchase Intentions, which was suggested by Gwinner *et al.* (2009).

As said by Close *et al.* (2006, p. 430), it is important to “engage the consumer at a cognitive level, given the role of product knowledge in attendees' attitude and Purchase Intentions”, once participants that have a better knowledge of the products or services of the sponsors, show to be more engaged with the company.

This study provides several contributions for both practice and theory.

In a managerial perspective, for practioners, some important inputs were given, such as the importance of integrating Event Marketing in the communication strategy of a brand and the benefits of sponsoring music festivals (besides others, music festivals can raise brand awareness, they provide a closer contact between brand and consumers and they can provide a different experience of the one that consumers are used to have with those brands).

With this study it was also possible to understand that events can be powerful tools of communication and raising of awareness, but they only get their best performance if well managed. To do that, a synergy must be created between events and sponsors, in a way to involve consumers with the brands (Lacey & Close, 2013) and to carefully transmit the right image (Gwinner *et al.*, 2009).

An important contribution for theory resides on the fact that the majority of sponsorship studies analyze sports events (Novais & Arcodia, 2013), and this dissertation brings another perspective, by studying music festivals. Other contribution is the fact that, although the impact relation between these constructs was already proved by literature, the presented model is new, and can be developed in future research.

This study presents, however, some limitations. The first one refers to the representativeness of the study. Although the sample size is, for literature, enough, given the conceptual model characteristics, there is a great number of answers from Porto (44%), which isn't a faithful representation of all the participants of these events. Besides, there are very few respondents of Super Bock Super Rock (SBSR) Music Festival, because this was the only music festival regarding which it was not possible to publish the survey in any SBSR Facebook group.

Other big limitation was the scale of measure of Brand Image Transfer. As already mentioned, this scale is very different from the other scales, which hampered data analysis and validation of the hypothesis of investigation. But, as this scale is the only existing one to measure this concept, this study had to deal with the limitations of this scale.

Last of all, four of the five sponsoring brands of the music festivals are telecommunication operators, which, on the one hand, could be positive because participants already know those brands prior to the event, however, on the other hand, could be negative since there are a lot of displeased consumers with their telecommunication operators, making this as a limitation.

For future research it would be interesting to analyze if there is actually an increase of sales of this brands. For that, a similar study should be done, both before and after each the music festivals, in order to check consumer's awareness, their opinion about the brands and the evolution of the explained variables of the model. This would imply a collaboration of the sponsoring brands in order to provide some information of the sales after these events, to understand if Purchase Intentions result in actual sales.

Taking into consideration the above mentioned limitation about sample collecting, it would be desirable to have a bigger number of respondents, and for that maybe other

techniques of collecting data must be used. For instance, one solution for this would be to establish a protocol or partnership with the sponsoring brands or the event organizers were they could provide more data, and could spread the survey, facilitating the collection of a more representative sample throughout the country.

This model and analysis was applied to five of the major music festivals in Portugal. It would be interesting to extend this analysis to smaller Music Festivals with brand naming sponsors to compare with the results of this study. Other interesting analysis would be to compare big music Festivals in Portugal, both with and without brand naming sponsors.

It would also be very useful to develop a new and improved Brand Image Transfer scale, simpler to used and capable of being measured by a five or seven point Likert scale.

The conclusion of this dissertation intended to make a brief summary of the study, analyze the validation of the hypothesis, provide some contributions for researchers and managers, explain the limitations of this study and provide some solutions for these limitations, as well as indications for future research.

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Webgraphy

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Appendix

Attachment #1: Survey

The present survey is the generic survey provided to respondents. There were five versions distributed to the public, referring to each Music Festival and respective brands (Festival Meo Sudoeste, Festival Optimus/NOS Primavera Sound, Festival Super Bock Super Rock, Festival Optimus/NOS Alive e Festival Vodafone Paredes de Coura).

The survey is in Portuguese, the language of respondents, for better comprehension and interpretation.

Impacto do patrocínio dos Festivais de Música nas intenções de compra dos Festivaleiros

O presente questionário insere-se no âmbito de uma investigação do Mestrado de Marketing da Faculdade de Economia da Universidade do Porto.

A sua participação é essencial para a realização deste estudo e para o avanço do conhecimento nesta área. Este inquérito é confidencial e anónimo.

Muito obrigada pela colaboração!

1. Identifique os *naming sponsors** dos festivais do ano de **2013**, de acordo com os logótipos apresentados:

(por favor, escreva o nome das marcas que sabe; as que não sabe, deixe em branco)











2. As perguntas seguintes têm como objetivo explorar a sua relação com as marcas patrocinadoras dos Festivais de Verão em que participou em 2013. Assim, se foi a mais do que um festival no ano passado, **escolha por favor o Festival de que mais se lembra** para responder ao inquérito. Obrigada.

(por favor, selecione **apenas uma** das seguintes opções)

- ☐ Meo Sudoeste
- ☐ Optimus Primavera Sound
- ☐ Super Bock Super Rock
- ☐ Optimus Alive
- ☐ Vodafone Paredes de Coura
- ☐ No ano passado fui a outro(s) Festival
- ☐ No ano passado não fui a nenhum Festival

- Se não participou em nenhum festival ou se foi a outro festival diferente destes 5, o inquérito termina aqui e passa para os dados demográficos
- De acordo com a resposta da Q2., surge a bateria de perguntas para o Festival respectivo.

2.2. A edição de 2013 do Festival (nome do festival de música) decorreu entre dias 30 de Maio a 01 de Junho. Quantos dias esteve no Festival?

(por favor, selecione **apenas uma** das seguintes opções)

- ☐ 1
- ☐ 2
- ☐ 3

2.3. Anteriormente a 2013, em qual (ou quais) das seguintes edições do Festival (nome do festival de música) esteve?

(por favor, selecione **todas** as que se aplicam)

- ☐ 2012
- ☐ Antes da edição de 2013 nunca tinha ido a este Festival.

2.4. Tenciona voltar a frequentar o Festival (nome do festival de música)?

(por favor, selecione **apenas uma** das seguintes opções)

☐ Sim

☐ Não

3. Já conhecia a marca (nome da marca patrocinadora) antes de ir ao Festival?

(por favor, selecione **apenas uma** das seguintes opções)

☐ Sim

☐ Não, o meu primeiro contacto com a marca foi no festival

☐ Não, e continuo sem conhecer

4. Indique os fatores que mais valoriza num Festival de Música:

(por favor, **indique os 3 atributos que mais valoriza**, sendo 1 - o atributo que mais valoriza; 2 - o segundo atributo que mais valoriza; 3 - o terceiro atributo que mais valoriza)

Conhecer pessoas novas	<input type="checkbox"/>
Conviver com os amigos	<input type="checkbox"/>
Cartaz	<input type="checkbox"/>
Receber brindes das marcas patrocinadoras	<input type="checkbox"/>
Sentimento de segurança/confiança	<input type="checkbox"/>
Participar nas atividades proporcionadas pelo festival	<input type="checkbox"/>
Preço dos bilhetes	<input type="checkbox"/>
Ter wifi gratuito	<input type="checkbox"/>
Ambiente/interação criada pelo público	<input type="checkbox"/>
Sentimento de bem-estar	<input type="checkbox"/>
Transporte e estacionamento	<input type="checkbox"/>

Por favor, responda às próximas perguntas **tendo em conta o Festival (nome do festival de música)**.

5. Indique o grau de concordância/discordância com as seguintes afirmações. Faça-o assinalando a sua opção num dos números entre 1 e 7.

	1	2	3	4	5	6	7
	Discordo Totalmente			Não concordo Nem discordo			Concordo Totalmente
• Eu gosto muito deste Festival.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• Gosto da atmosfera/ ambiente deste Festival.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

6. Exprima o seu grau de concordância/discordância relativamente às seguintes afirmações. Faça-o assinalando a sua opção num dos números entre 1 e 7.

	1			4			7
	Discordo Totalmente			Não concordo Nem discordo			Concordo Totalmente
• Este Festival tem significância/ expressão internacional.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• Este Festival é um evento musical importante.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• Este Festival é importante para a região onde se realiza.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

7. Exprima o seu grau de concordância/discordância relativamente às seguintes afirmações. Faça-o assinalando a sua opção num dos números entre 1 e 7.

	1	2	3	4	5	6	7
	Discordo Totalmente			Não concordo Nem discordo			Concordo Totalmente
• O Festival inclui informação sobre a marca (nome da marca patrocinadora) relevante para mim.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

- | | | | | | | | |
|---|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| • O Festival foi bem-sucedido porque conseguiu envolver-me. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| • O Festival estava bem organizado. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| • Terei prazer em recomendar o Festival a outras pessoas. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

Por favor, responda às próximas perguntas tendo em conta a **marca (nome da marca patrocinadora) no contexto do Festival (nome do festival de música).**

8. Em que circunstâncias esteve em contacto com a marca (nome da marca patrocinadora) no festival?

(por favor, selecione **todas** as que se aplicam)

- ☐ Nunca estive em contacto com a marca no festival
- ☐ Distribuíram produtos de merchandising/brindes
- ☐ Distribuíram folhetos sobre a marca
- ☐ Nos stands da marca
- ☐ Na zona de restauração/bebidas
- ☐ Outra. Qual? _____

9. Exprima o seu grau de concordância/discordância relativamente às seguintes afirmações. Faça-o assinalando a sua opção num dos números entre 1 e 7.

- | | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|--|--------------------------|--------------------------|--------------------------|------------------------------|--------------------------|--------------------------|--------------------------|
| | Discordo
Totalmente | | | Não concordo
Nem discordo | | | Concordo
Totalmente |
| • É claro qual é a marca patrocinadora. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| • Aprendi algumas coisas novas sobre a marca Optimus por ter participado no Festival. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| • Existe uma adequação/ ligação natural entre o tipo de evento e aquilo que a marca significa. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| • O Patrocinador reflecte os valores do Festival. | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| • Para mim faz sentido que esta marca patrocine este | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

evento.

10. Indique o grau de concordância/discordância com as seguintes afirmações. Faça-o assinalando a sua opção num dos números entre 1 e 7.

	1			4			7
	Discordo Totalmente			Não concordo Nem discordo			Concordo Totalmente
• Participei nas atividades organizadas pela marca no evento.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• Interagi com a marca no evento.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

11. Exprima o seu grau de concordância/discordância relativamente às seguintes afirmações. Faça-o assinalando a sua opção num dos números entre 1 e 7.

	1			4			7
	Discordo Totalmente			Não concordo Nem discordo			Concordo Totalmente
• O Festival (nome do festival de música) fez-me querer comprar produtos e/ou serviços da marca (nome da marca patrocinadora).	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• O Festival (nome do festival de música) fez-me pensar de forma mais positiva acerca da marca (nome da marca patrocinadora).	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

12. Pense um pouco no Festival (nome do festival de música). Pense nas várias imagens e experiências que encontrou quando participou no mesmo e descreva-o usando características como:

Por favor, seleccione **todas** as que se aplicam:

- ☐ Jovem
- ☐ Excitante
- ☐ Radical
- ☐ Saudável

- ☐ Alternativo
- ☐ Amigo do Ambiente
- ☐ Diferente
- ☐ Agradável
- ☐ Sexy
- ☐ Popular/Tradicional
- ☐ Comercial
- ☐ Zen
- ☐ Conservador
- ☐ Familiar
- ☐ Divertido
- ☐ Original
- ☐ Rock
- ☐ Hipster
- ☐ Outro. Qual? _____

12.1. Indique o grau de concordância com a seguinte afirmação.

(por favor, faça um círculo no número correspondente ao seu grau de concordância)

A imagem que tenho do Festival (nome do festival de música) é consistente com a imagem que tenho da marca (nome da marca patrocinadora).

1	2	3	4	5	6	7
Discordo						Concordo
Totalmente						Totalmente

Por favor, responda às próximas perguntas tendo em **conta a marca (nome da marca patrocinadora) fora do contexto do Festival (nome do festival de música).**

13. Indique o grau de concordância/discordância com as seguintes afirmações. Faça-o assinalando a sua opção num dos números entre 1 e 7.

	1	2	3	4	5	6	7
	Discordo Totalmente			Não concordo Nem discordo			Concordo Totalmente
• Considero-me comprometido com a marca (nome da marca patrocinadora).	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• A marca (nome da marca patrocinadora) é uma das minhas primeiras escolhas.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• Vou procurar uma marca concorrente se esta marca ((nome da marca patrocinadora)) não estiver disponível.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

14. Exprima o seu grau de concordância/discordância relativamente às seguintes afirmações. Faça-o assinalando a sua opção num dos números entre 1 e 7.

	1	2	3	4	5	6	7
	Discordo Totalmente			Não concordo Nem discordo			Concordo Totalmente
• Esta marca causa forte impacto visual.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• Esta marca estimula os meus sentidos.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• Esta marca desencadeia variadas sensações e sentimentos em mim.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• Sinto emoções fortes por esta marca.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• Esta marca é uma marca emocional.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• Esta marca resulta em experiências comportamentais.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• Esta marca é orientada para a ação.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• Esta marca faz-me pensar.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• Esta marca estimula a minha curiosidade.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• Esta marca estimula a minha capacidade de resolver problemas.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

15. Exprima o seu grau de concordância/discordância relativamente às seguintes afirmações. Faça-o assinalando a sua opção num dos números entre 1 e 7.

	1	2	3	4	5	6	7
	Discordo Totalmente			Não concordo Nem discordo			Concordo Totalmente
• Acho que a (nome da marca patrocinadora) é uma boa marca.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• Considero que a (nome da marca patrocinadora) tem algumas características vantajosas, quando comparada com marcas semelhantes na mesma categoria de produto.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• Tenho uma atitude positiva em relação à marca (nome da marca patrocinadora).	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• Comprar produtos e/ou serviços da marca (nome da marca patrocinadora) é uma boa decisão.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• Estou disposto(a) a pagar um preço mais elevado pela marca (nome da marca patrocinadora) do que por outra marca semelhante na mesma categoria de produto.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• Considero que a marca (nome da marca patrocinadora) é uma marca credível e de confiança.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• Estou interessado(a) em saber mais acerca da marca (nome da marca patrocinadora).	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
• Por ter participado no Festival, a minha opinião acerca da marca (nome da marca patrocinadora) mudou para melhor.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

16. Indique o grau de concordância/discordância com as seguintes afirmações. Faça-o assinalando a sua opção num dos números entre 1 e 7.

(por favor, faça um círculo no número correspondente ao seu grau de concordância/discordância)

16.1. Qual é a probabilidade de comprar produtos e/ou serviços da marca (nome da marca patrocinadora) da próxima vez que fizer compras da sua categoria de produto?

1	2	3	4	5	6	7
Muito						Muito
Improvável						Provável

16.2. Recomendaria a (nome da marca patrocinadora) a outras pessoas?

1	2	3	4	5	6	7
Não,						Sim,
Definitivamente						Definitivamente

16.3. A marca (nome da marca patrocinadora) é importante para mim.

1	2	3	4	5	6	7
Discordo						Concordo
Totalmente						Totalmente

16.4. No que diz respeito aos produtos e/ou serviços da marca (nome da marca patrocinadora), como considera que estes se comparam com outros produtos ou serviços semelhantes lançados por outras marcas concorrentes?

1	2	3	4	5	6	7
Semelhante/						Diferente/
Comum						Peculiar

16.5. Compraria produtos e/ou serviços da marca (nome da marca patrocinadora) se os encontrasse numa loja?

1	2	3	4	5	6	7
Não,						Sim,
Definitivamente						Definitivamente

16.6. Procuraria ativamente os produtos e/ou serviços da marca (nome da marca patrocinadora), para os adquirir?

1	2	3	4	5	6	7
Não, Definitivamente						Sim, Definitivamente

16.7. É mais provável que compre produtos e/ou serviços da marca (nome da marca patrocinadora), por ter ido ao Festival?

1	2	3	4	5	6	7
Discordo Totalmente						Concordo Totalmente

17. Por favor, refira qual(is) é(são) o(s) seu(s) operador(es) de telefone/telemóvel.
(por favor, seleccione **todas** as que se aplicam)

- ☐ Meo
- ☐ Optimus/NOS
- ☐ Vodafone
- ☐ Outro. Qual? _____

Dados Demográficos

01. Idade:

- ☐ Menos de 17 anos
- ☐ 17 a 20 anos
- ☐ 21 a 24 anos
- ☐ 25 a 30 anos

- ☐ 31 a 40 anos
- ☐ 41 a 65 anos
- ☐ Mais de 65 anos

02. Género:

- ☐ Masculino
- ☐ Feminino

03. Distrito de residência permanente

- ☐ Aveiro
- ☐ Beja
- ☐ Braga
- ☐ Bragança
- ☐ Castelo Branco
- ☐ Coimbra
- ☐ Évora
- ☐ Faro
- ☐ Guarda
- ☐ Leiria
- ☐ Lisboa
- ☐ Portalegre
- ☐ Porto
- ☐ Santarém
- ☐ Setúbal
- ☐ Viana do Castelo
- ☐ Vila Real
- ☐ Viseu
- ☐ Região Autónoma da Madeira
- ☐ Região Autónoma dos Açores

04. Escolaridade:

- ☐ Ensino Básico

- ☐ Ensino Secundário
- ☐ Licenciatura. Área? _____
- ☐ Mestrado. Área? _____
- ☐ Doutoramento. Área? _____
- ☐ Outro. Qual? _____

05. Ocupação:

- ☐ Estudante
- ☐ Trabalhador Estudante
- ☐ Empregado
- ☐ Desempregado
- ☐ Outro. Qual? _____

Uma vez mais, muito obrigada pela colaboração neste estudo!

Attachment #2: Original scales

Variable	Scale Items	Author(s)
Brand Experience	This brand makes a strong impression on my visual sense or other senses.	Brakus <i>et al.</i> (2009)
	I find this brand interesting in a sensory way.	
	This brand does not appeal to my senses.	
	This brand induces feelings and sentiments.	
	I do not have strong emotions for this brand.	
	This brand is an emotional brand.	
	I engage in physical actions and behaviors when I use this brand.	
	This brand results in bodily experiences.	
	This brand is not action oriented.	
	I engage in a lot of thinking when I encounter this brand.	
	This brand does not make me think.	
	This brand stimulates my curiosity and problem solving.	

Brand Attitude	The following questions concern your attitude toward the brand B&O:	Martensen <i>et al.</i> (2007)
	I think that B&O is a good brand.	
	I think that B&O has some advantageous characteristics compared to other similar brands within the relevant product category.	
	I have a positive attitude toward B&O.	
	Buying B&O is a good decision.	
	I am willing to pay a higher price for B&O than for other similar products within the product category.	
	B&O is better quality than other similar brands within the product category.	
	I think that B&O is a reliable and credible brand.	
	I am Interested in B&O.	
	I am interested in knowing more about B&O.	
Attitude towards title sponsor (Brand Attitude)	I like that a manufacturer cares to do more than just build and sell.	Close <i>et al.</i> (2006)
	Having visited the event, my opinion of the sponsor's brand has changed for the better.	

Event-Sponsor Fit	<p>There is a logical connection between the event and the sponsor.</p> <p>The image of the event and the image of the sponsor are similar.</p> <p>The sponsor and the event fit together well.</p> <p>The company and the event stand for similar things.</p> <p>It makes sense to me that this company sponsors this event.</p>	Speed & Thompson (2000)
Event-sponsor Fit	<p>The following questions concern your evaluation of the fit between the brand and the event—that is, whether you see a natural link between the sponsor B&O, and the golf tournament you just participated in:</p> <p>The golf tournament tells something about B&O.</p> <p>It is clear which brand is advertised for.</p> <p>The image of B&O is in accordance with the image of the golf tournament.</p> <p>There is a natural fit between the type of event and what the sponsor stands for.</p> <p>I have learned something new about B&O by participating in the golf tournament.</p>	Martensen <i>et al.</i> (2007)
Brand Image Transfer	<p>Take a moment to think about the (sporting event name). Think about the various images and experiences one would encounter when they attended or watched this event. Imagine this event in your mind and then describe the event using several</p>	Gwinner & Eaton (1999)

	<p>adjectives such as: exciting, traditional, young, conservative, sexy, or whatever adjectives you think describe the image of this sporting event.</p> <p>Subsequent to this mental imagery task, consistency was scored on a seven point scale (1=Strongly Agree, 7=Strongly Disagree) keyed to the following question:</p> <p>My image of the (sporting event name) is consistent with my image of (brand name).</p>
Purchase Intentions	<p>How likely is it that you will buy B&O products the next time you need to buy electronic products? Martensen <i>et al.</i> (2007)</p> <p>Would you recommend the brand B&O to others?</p> <p>B&O is personally relevant to me.</p> <p>The golf tournament gave me information about a new B&O product that I would like to try out.</p>
Purchase Intentions	<p>On each of the scales below, please check the space which you feel best describes best the advertisement you just read. Baker & Churchill (1977)</p> <p>What is your overall reaction to the above advertisement?</p> <p>With regard to the product itself, how do you feel this product compares to similar products put out by other manufacturers?</p>

	Would you like to try this product?	
	Would you buy this product if you happened to see it in a store?	
	Would you actively seek out this product in a store in order to purchase it?	
Purchase Intentions	As a result of what I've experienced today (at the event), I am more likely to purchase (the sponsor's products).	Close, Finney, Lacey, & Sneath (2006)
Emotional experience of the event	The game is cliff-hanging. The game is marvelous. I feel joyful by the atmosphere on the scene. I am happy about the experience tonight.	Kao <i>et al.</i> (2007)
Status of the Event	This event has international significance. This is a significant sporting event. This event is important to where I live.	Speed & Thompson (2000)
Attitude toward the event (Event Attitude)	The following questions concern your attitude toward B&O's Golf Tournament: The golf tournament included brand information relevant to me. It was entertaining to participate in the golf tournament.	Martensen <i>et al.</i> (2007)

	<p>The golf tournament succeeded in involving me.</p> <p>The golf tournament was well arranged.</p> <p>I will be pleased to recommend the B&O's Golf Tournament to others.</p> <p>I am interested in golf.</p> <p>The golf tournament has increased my interest in B&O.</p>	
Participation in the event	<p>I join the games provided by the host.</p> <p>I interact with the host.</p>	Kao <i>et al.</i> (2007)
Event persuasiveness	<p>How much did the fashion show cause you to want to shop more at Macy's?</p> <p>Did the fashion show cause you to think more positively about Macy's?</p> <p>Was the fashion show a good way to highlight Macy's?</p>	Reichert, Heckler, & Jackson (2001)
Brand Loyalty	I consider myself to be loyal to X,	Yoo <i>et al.</i> (2000)
Commitment to Sponsor	X would be my first choice.	
	I will not buy other brands if X is available at the store	

Source: Own elaboration

Attachment #3: Correlation Matrices between the items of the latent scales

Brand Experience

Correlation Matrix between items

	BE1	BE2	BE3	BE4	BE5	BE6	BE7	BE8	BE9	BE10
BE1	1,000	,599	,468	,429	,472	,434	,495	,339	,413	,279
BE2	,599	1,000	,663	,660	,650	,617	,571	,594	,636	,492
BE	,468	,663	1,000	,826	,754	,717	,652	,656	,683	,616
BE4	,429	,660	,826	1,000	,735	,757	,616	,674	,629	,655
BE5	,472	,650	,754	,735	1,000	,825	,743	,682	,661	,611
BE6	,434	,617	,717	,757	,825	1,000	,713	,685	,623	,621
BE7	,495	,571	,652	,616	,743	,713	1,000	,645	,666	,549
BE8	,339	,594	,656	,674	,682	,685	,645	1,000	,758	,747
BE9	,413	,636	,683	,629	,661	,623	,666	,758	1,000	,651
BE10	,279	,492	,616	,655	,611	,621	,549	,747	,651	1,000

Source: Output SPSS

Brand Attitude

Correlation Matrix between items

	BA1	BA2	BA3	BA4	BA5	BA6	BA7	BA8
BA1	1,000	,709	,816	,751	,493	,697	,522	,393
BA2	,709	1,000	,813	,739	,511	,601	,515	,388
BA3	,816	,813	1,000	,786	,517	,680	,585	,417
BA4	,751	,739	,786	1,000	,572	,710	,560	,401
BA5	,493	,511	,517	,572	1,000	,466	,587	,379
BA6	,697	,601	,680	,710	,466	1,000	,505	,419
BA7	,522	,515	,585	,560	,587	,505	1,000	,501

BA8	,393	,388	,417	,401	,379	,419	,501	1,000
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Source: Output SPSS

Brand Image Transfer

Correlation Matrix between items

	ESF1	ESF2	ESF3	ESF4	ESF5
ESF1	1,000	-,085	,137	,127	,095
ESF2	-,085	1,000	,386	,364	,267
ESF3	,137	,386	1,000	,751	,661
ESF4	,127	,364	,751	1,000	,719
ESF5	,095	,267	,661	,719	1,000

Source: Output SPSS

Purchase Intentions

Correlation Matrix between items

	PI1	PI2	PI3	PI4	PI5	PI6	PI7
PI1	1,000	,755	,730	,353	,718	,731	,509
PI2	,755	1,000	,678	,423	,668	,683	,439
PI3	,730	,678	1,000	,362	,654	,708	,576
PI4	,353	,423	,362	1,000	,447	,410	,377
PI5	,718	,668	,654	,447	1,000	,741	,505
PI6	,731	,683	,708	,410	,741	1,000	,561
PI7	,509	,439	,576	,377	,505	,561	1,000

Source: Output SPSS